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Michael Kramer on the Scramble to Succeed Carey

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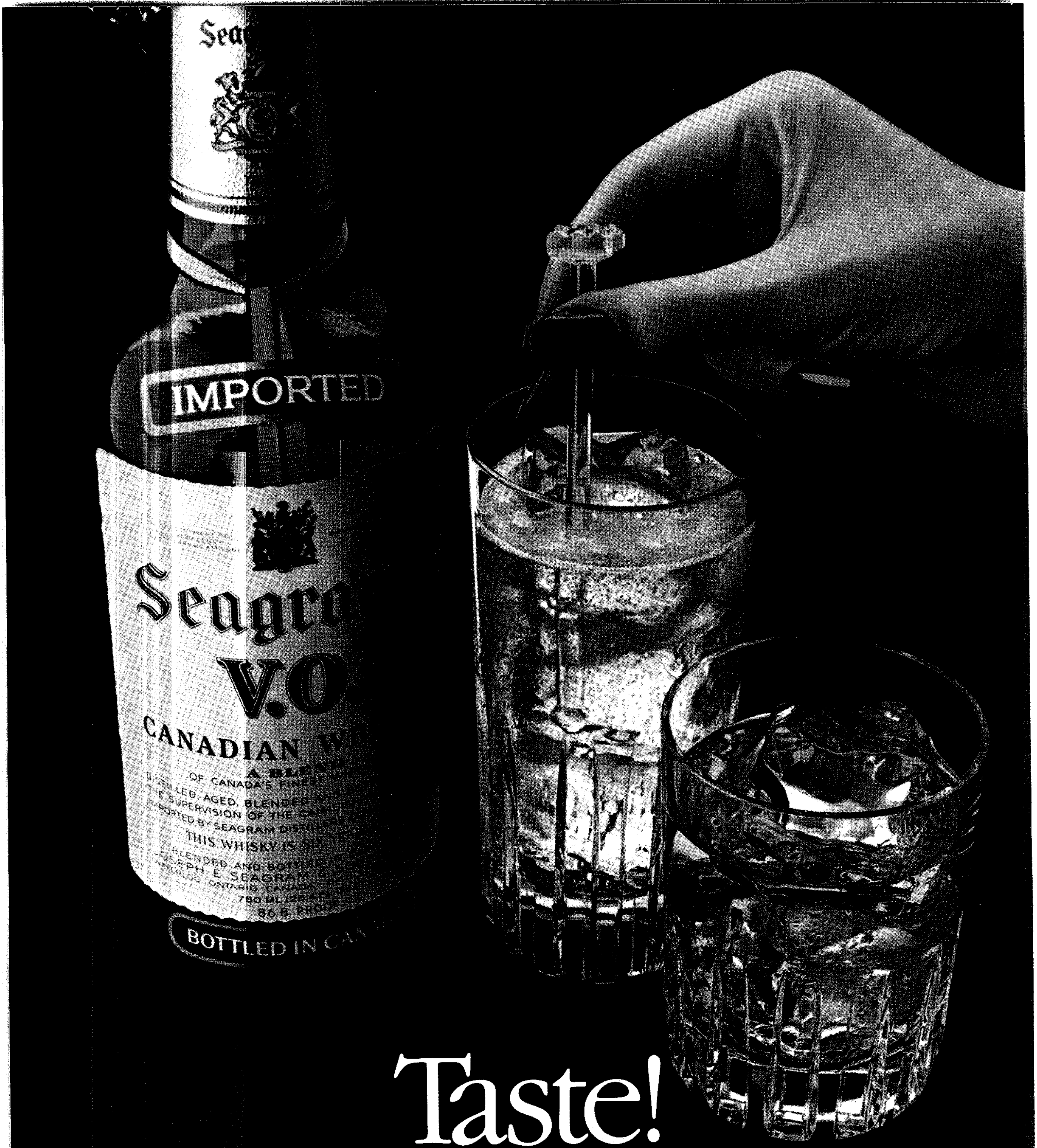
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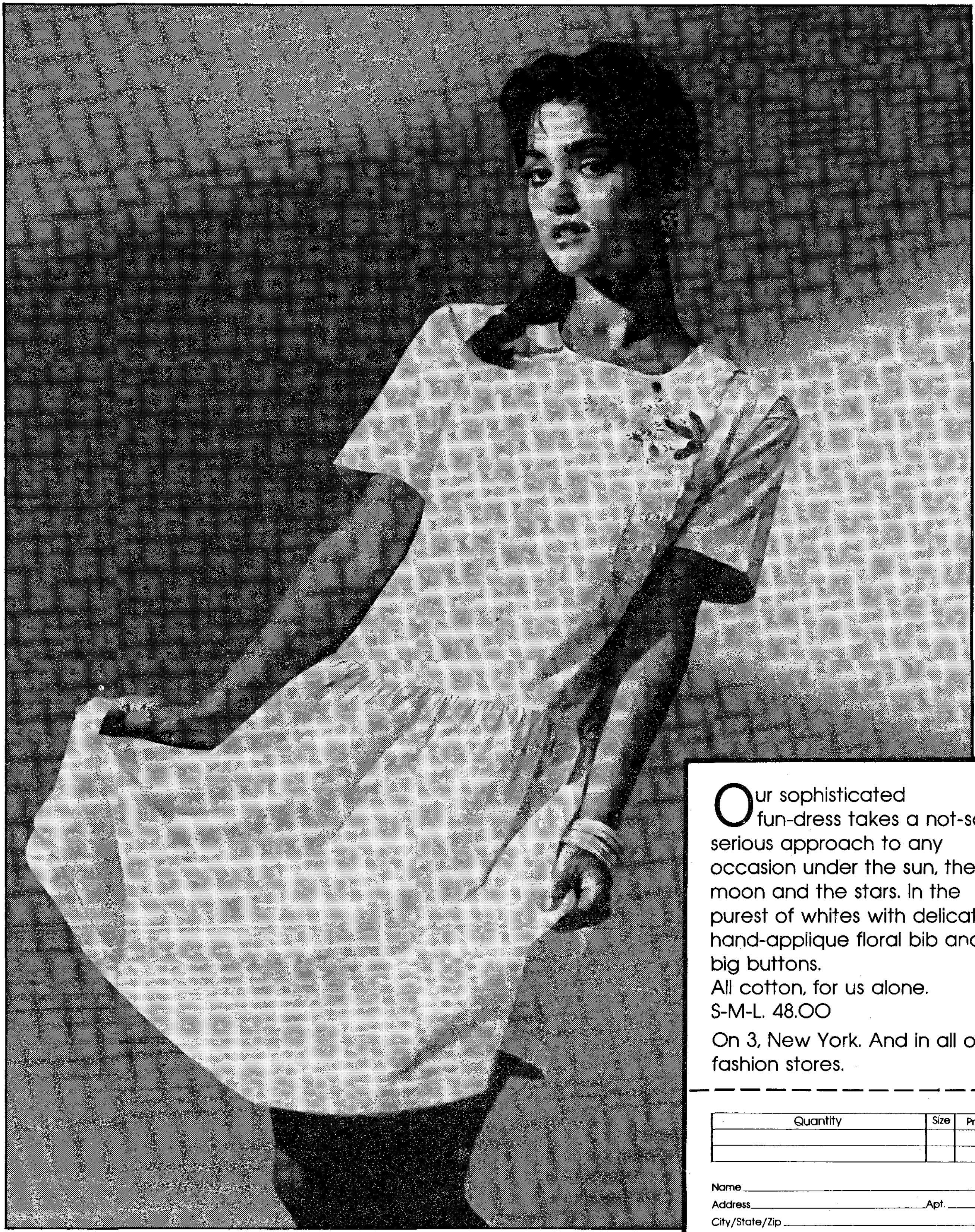

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By Michael Kramer

Is Ed Koch going to run for governor next? Nobody really knows, including the mayor himself. He'll decide and announce within the next few weeks. In the meanwhile, a dozen Democratic and Republican hopefuls are spinning their wheels.

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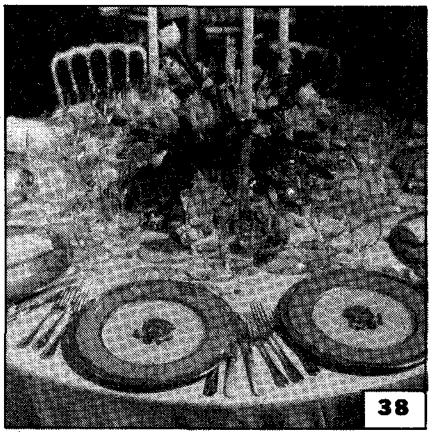
Social Notes From Reagan's Washington

By Marie Brenner

Ronald and Nancy Reagan have their socialite friends, their old Hollywood chums, their chic White House screenings. They also have their social critics, who scorn Nancy's china policy and the pair's new-money style, and their avid defenders, who welcome a return to glamour now that the tacky Georgians have checked out. Things have changed in the past year; the First Couple has become more White House-bound. Still, there has not been a president in two decades with as vivid or controversial a social life.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The Voice of the New Vulnerability

By Orde Coombs

Luther Vandross, star jingle singer of the seventies, now writes lyrics that speak of raw emotion and romantic need, and delivers them with passion and grace and one of the great new voices of the eighties.

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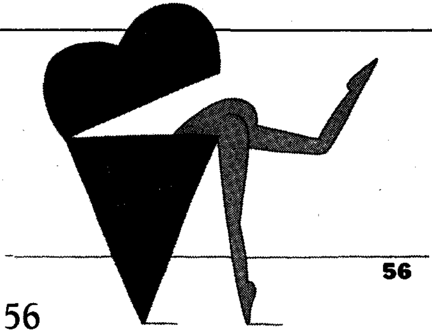
A Child's Garden of Courses

By Jane J. Young

Here's a lively roster of after-school enrichment classes to stimulate a child's mind and burnish his talents; outdoor and indoor sports programs that offer pleasure and challenge; and cozy, inviting retreats where the pensive child can read, dream, and be left alone.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Tax-free bonds are now an inexpensive investment with fantastic yields.

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With restrained dignity, the aristocratic von Bulow goes on trial for attempting to murder his wealthy wife.

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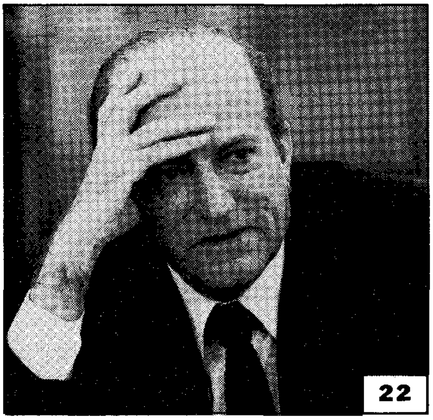
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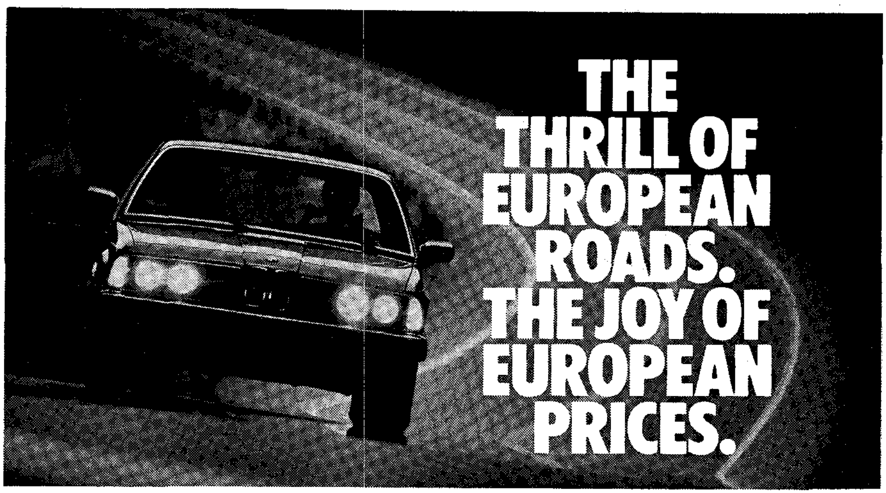

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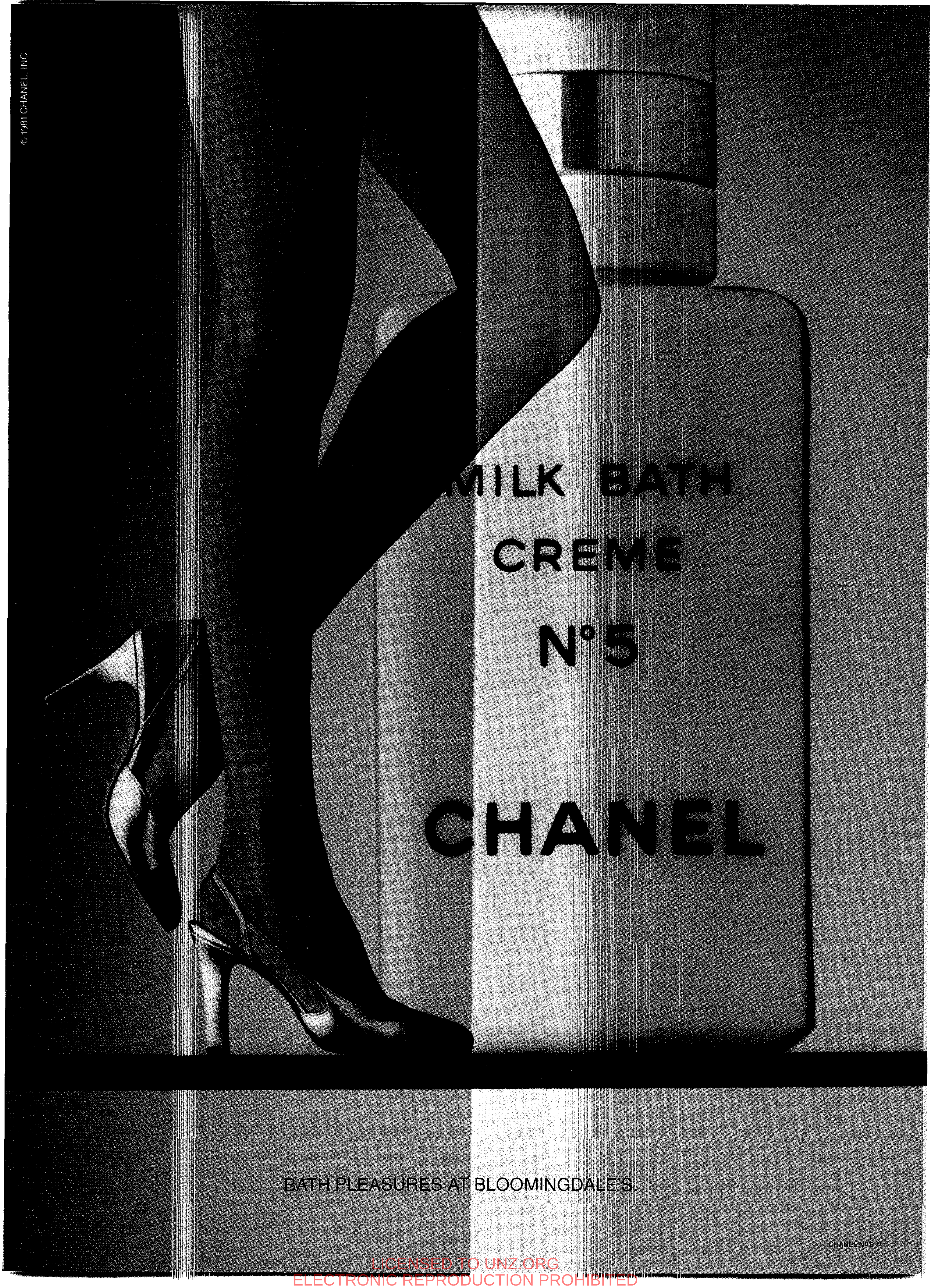
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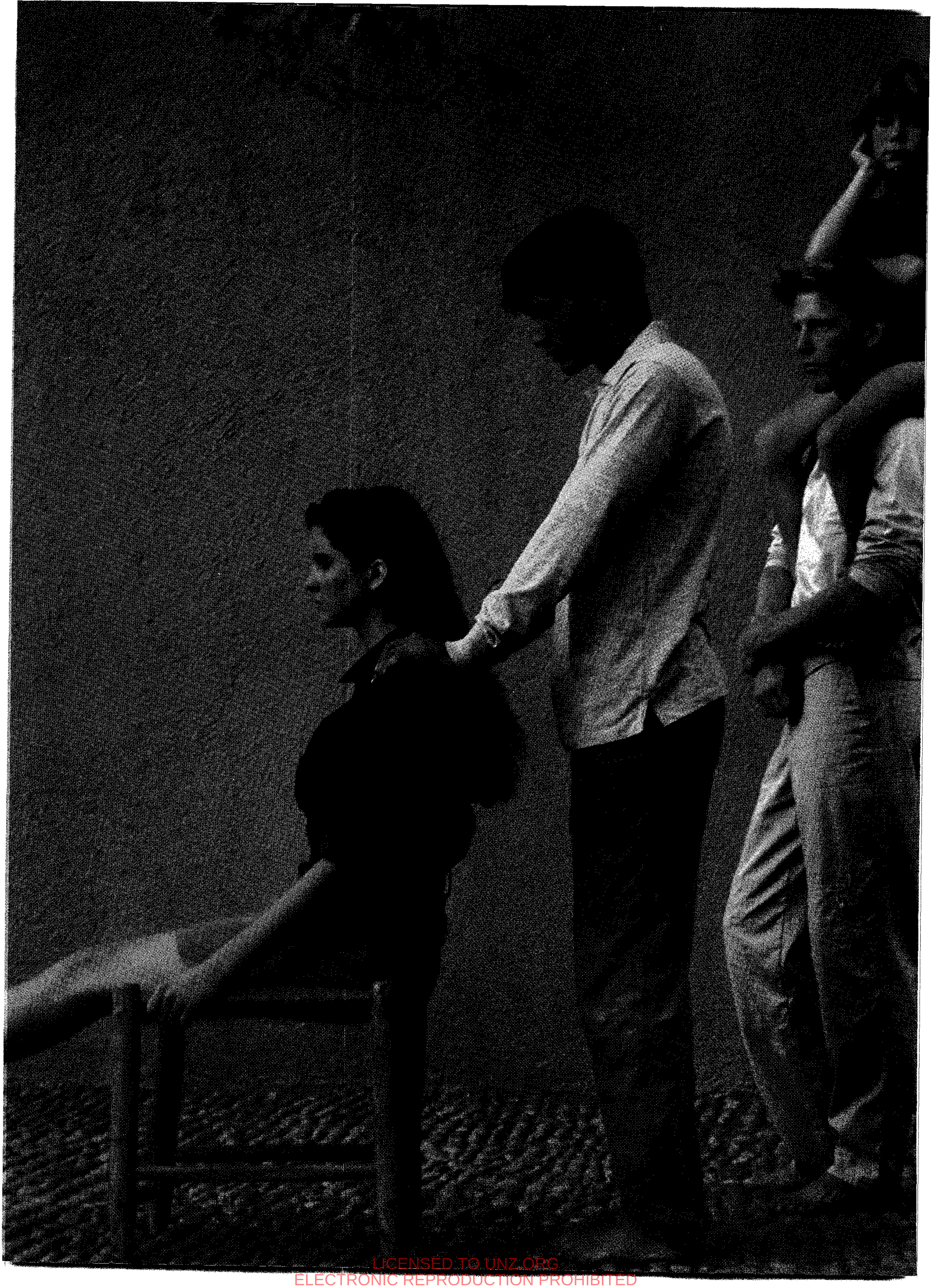

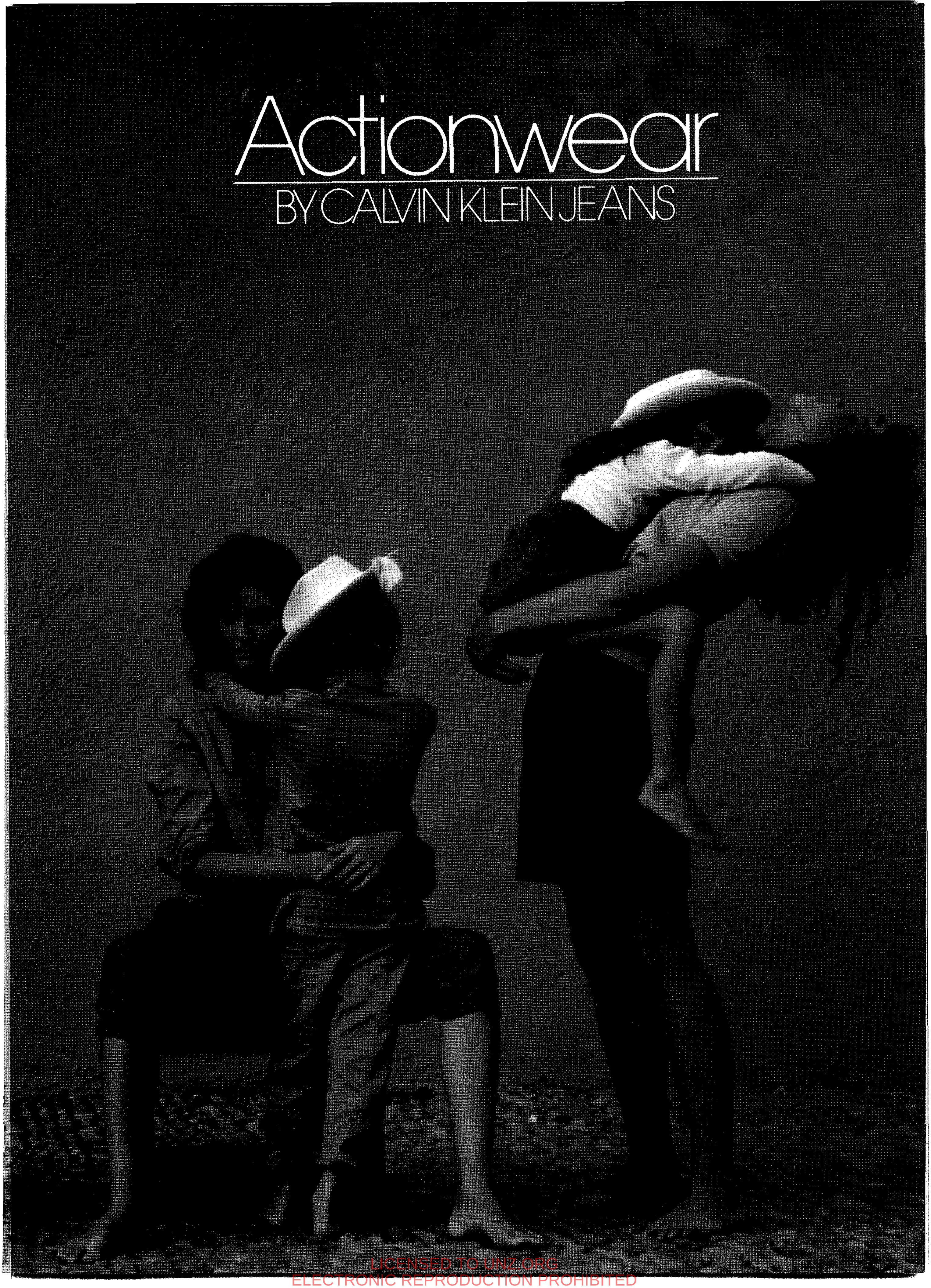
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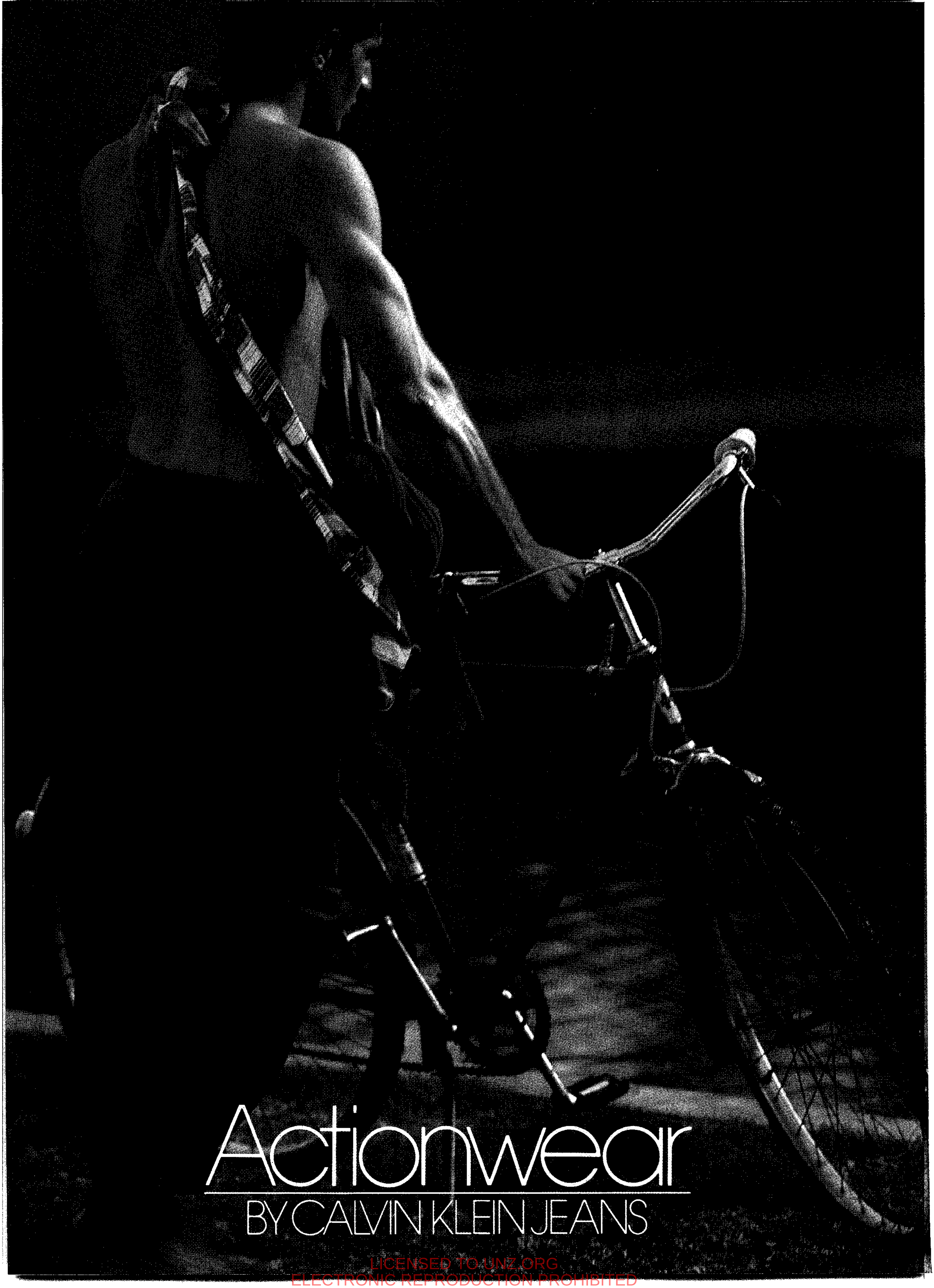
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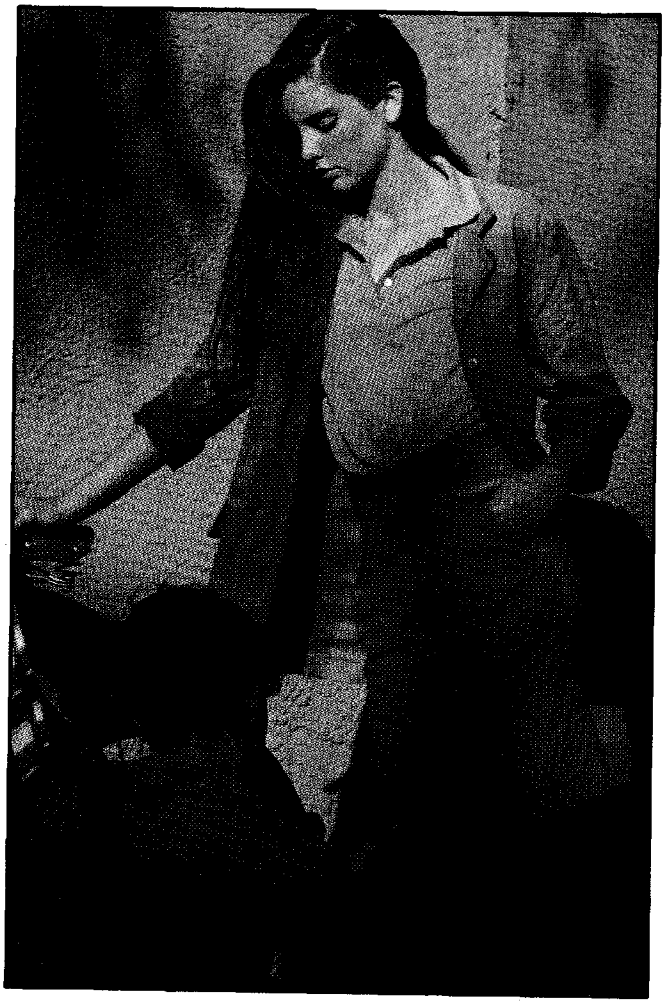

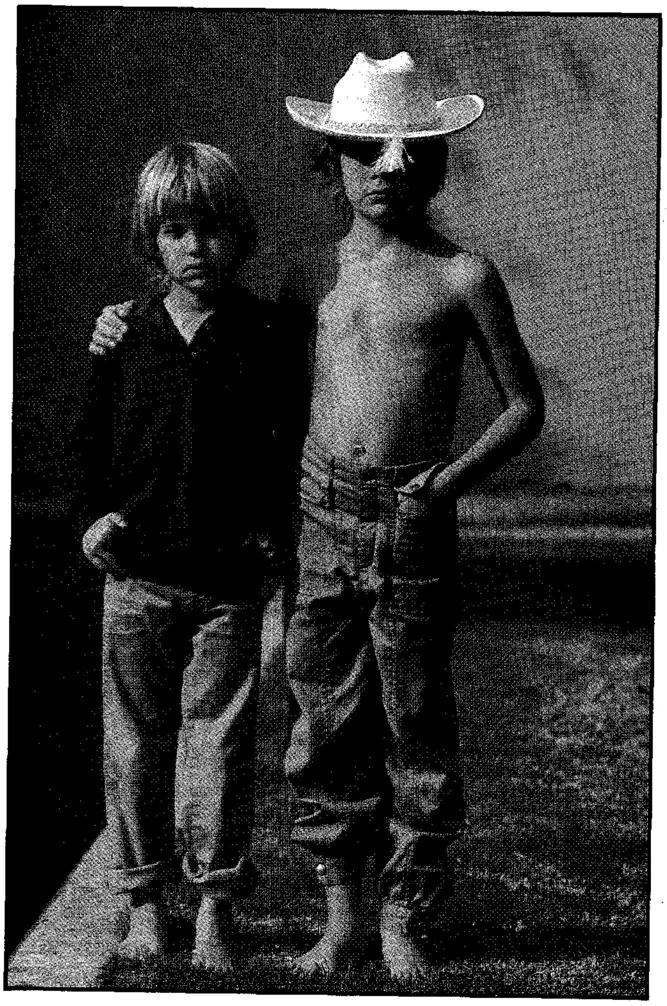

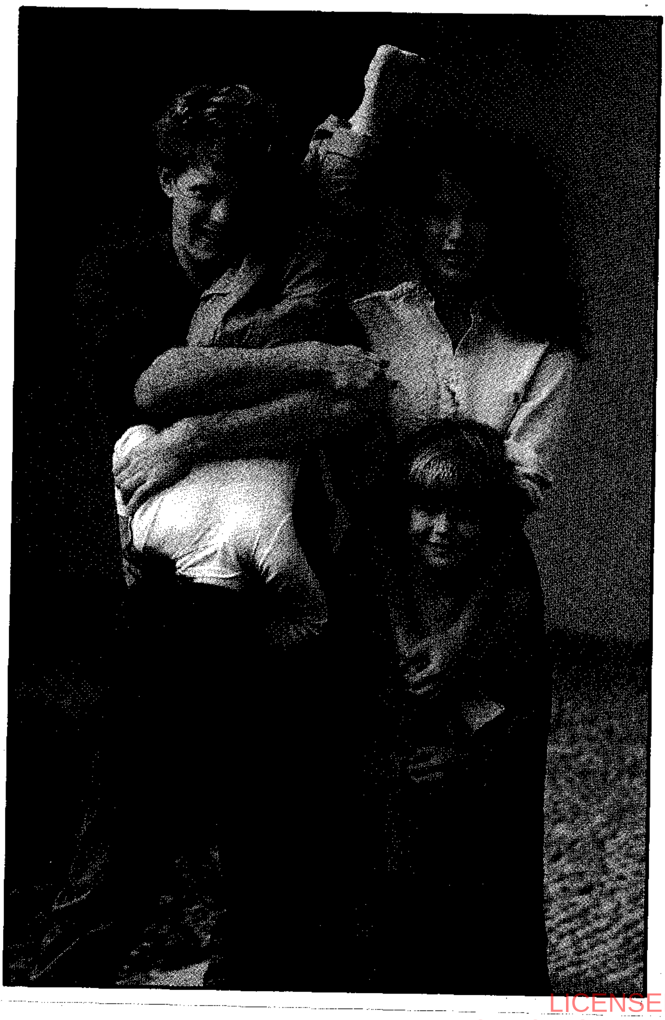

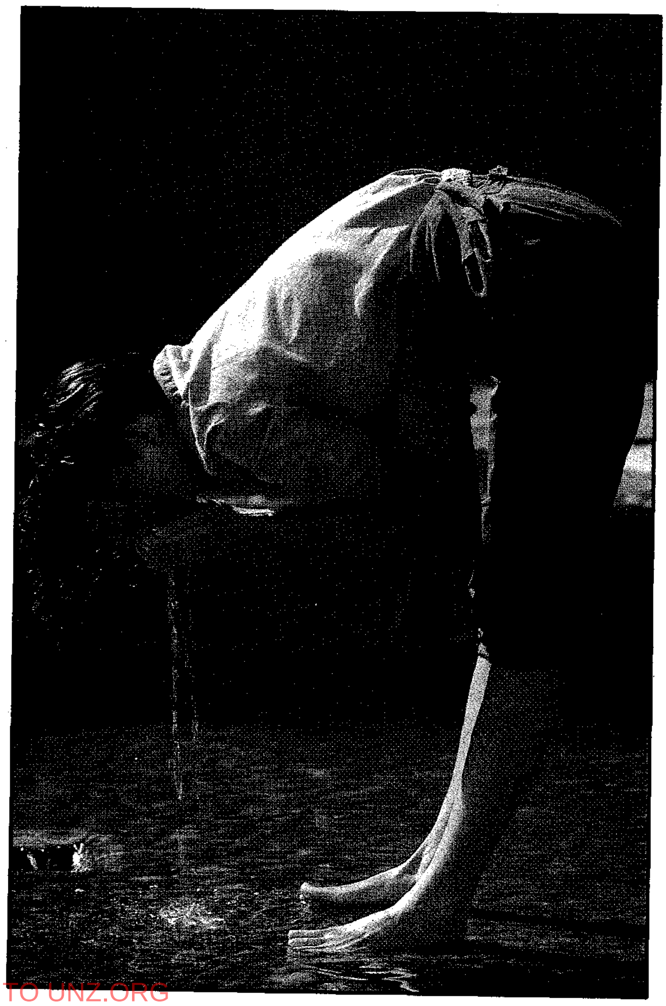

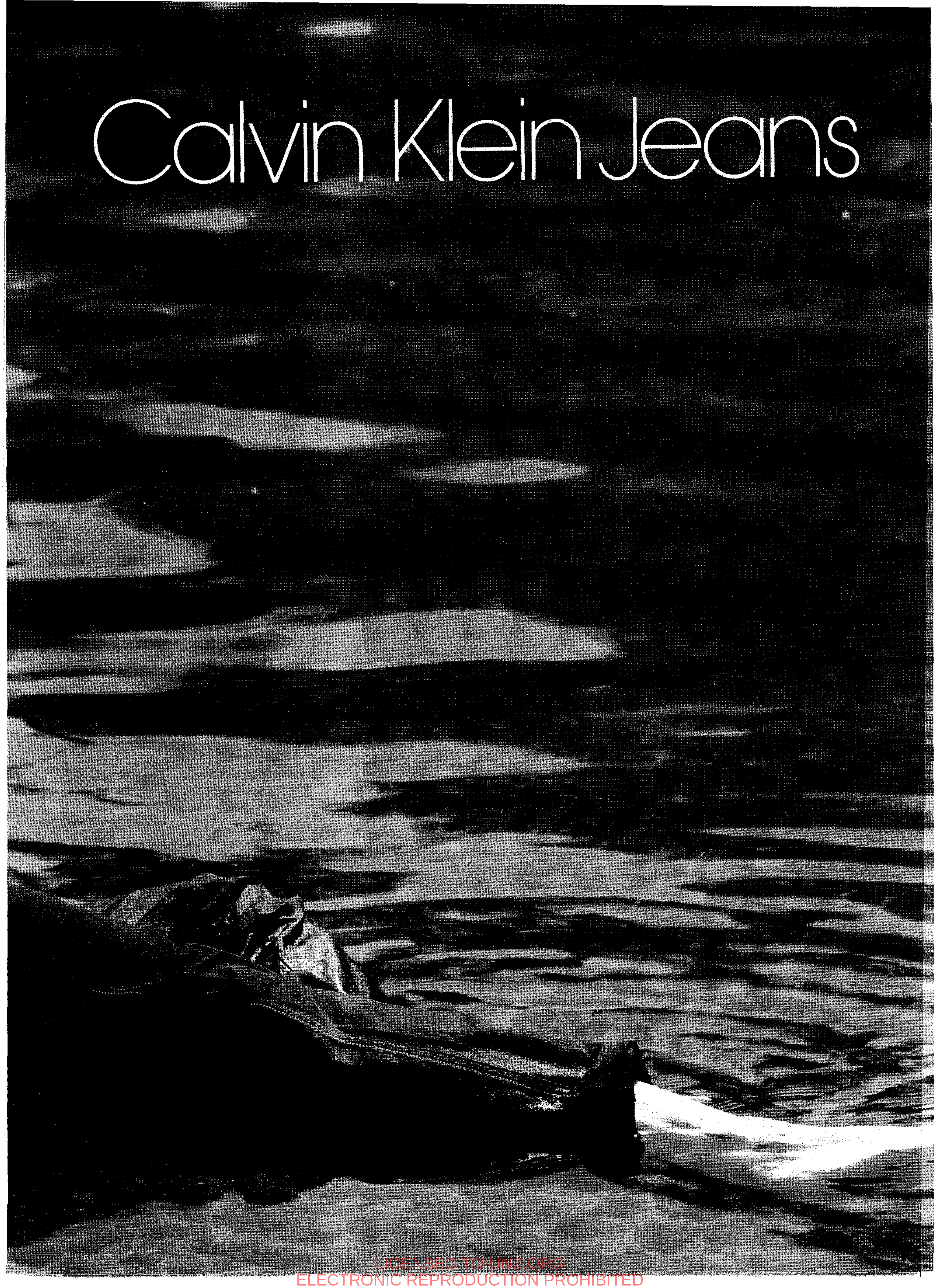
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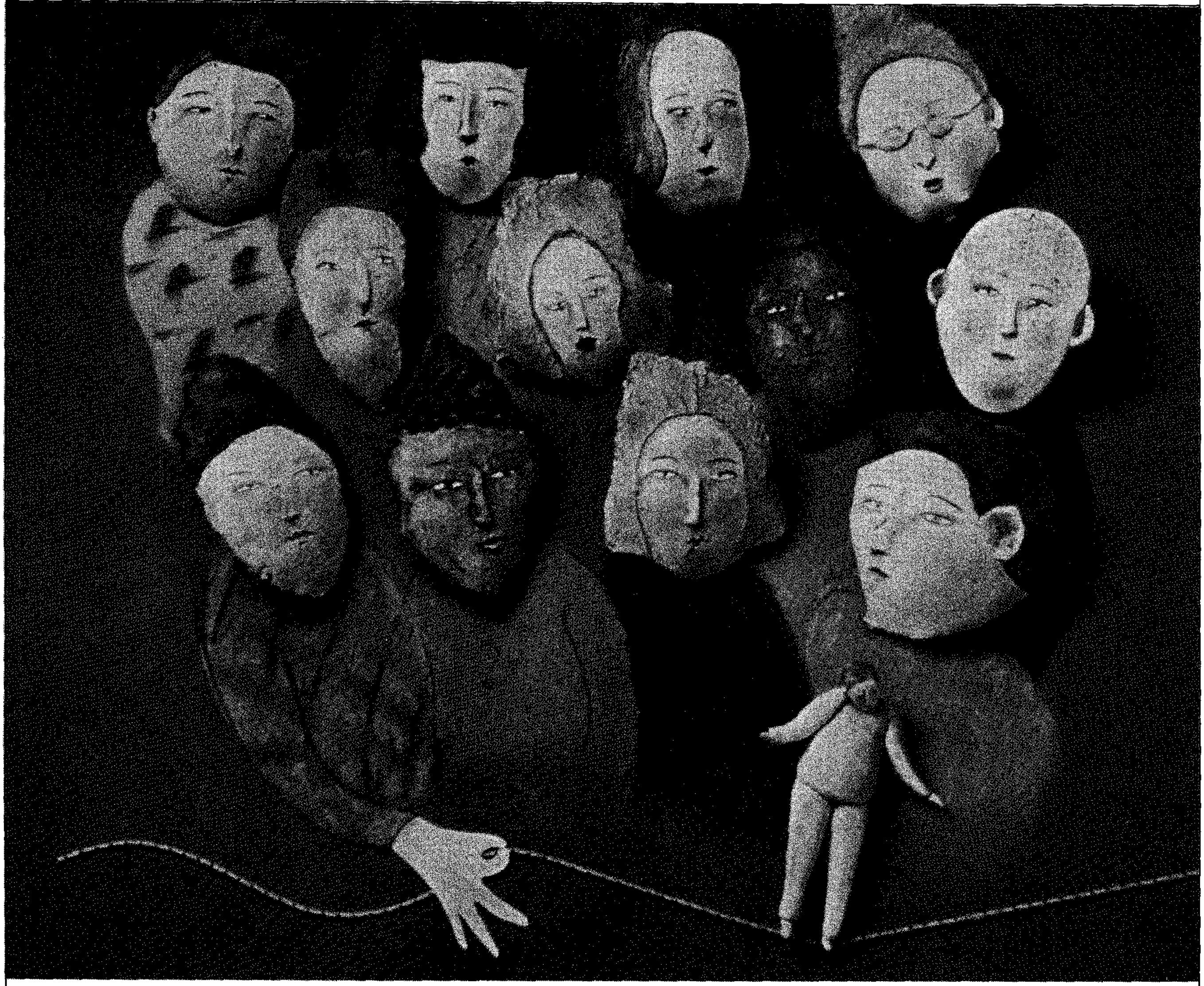

Idealism on trial.

The jury system is slow, tedious, inefficient–but it's the stronghold of an essential democratic ideal.

PLATO said that the unexamined life is not worth living. On a parallel theory that the unexamined society is not worth having, TIME periodically scrutinizes one or another of the ideas that are basic to the way we live, ideas that we take for granted but perhaps shouldn't.

In a recent issue of TIME, the jury system came under just such scrutiny. And high time, many would say, remembering the inefficiency of that strict and stately protocol.

But even as it comments on current streamlinings of the system, TIME observes that trial by jury realizes an essential democratic ideal: that a citizen's security is best protected not by any institutional or intellectual elite, but by the common sense of his fellow citizens; and that the jury system was quite properly designed, not to be efficient, but to be just.

By thus lighting up crannies of idealism all too easily overlooked in the general scuffle of practicality, TIME refreshes the familiar, and gives us new terms in which to think about our lives, our values and our society. An intriguing intellectual experience, not "news" in the conventional sense, but a logical extension of TIME's ambition to present the world in a way that makes something happen inside the reader's head.

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LETTERS

Harlem: Come One, Come All?

RE "THE NEW BATTLE FOR HARLEM" [BY Orde Coombs, January 25]: The bitter old black people who cherish the memories of a flourishing Harlem and want those days to return without middle-class whites moving in to do it seem to forget the fact that the rich people who frequented the popular nightclubs and made Harlem the hot spot it was were whites. Additionally, blacks better be careful whom they accuse of racial discrimination when they are actively practicing it themselves.

Lee Stough
Manhattan

THE KOCH ADMINISTRATION HAS FAILED, in the overwhelming majority of cases, to perceive and use the city's ownership of tens of thousands of apartments in poor and minority communities as a positive resource to house low- and moderate-income neighborhood people. It has, instead, chosen the paths of removing residents, sealing and "land-banking" buildings, and stimulating speculation and "development" in order to encourage displacement and gentrification. Rehabilitation and ownership programs involving community groups are minuscule, and grudging, compared with the deals and giveaways being offered private developers.

Despite the devastating retrenchment of available federal dollars, if the city were truly committed to preserving and revitalizing neighborhoods like Harlem, it would make full use of available public moneys to leverage private funds to sustain and improve the rapidly diminishing stock of affordable housing—especially that which it owns. Now, as in the past, the battle to save roots by saving neighborhoods will be waged by local activists and community-based groups. They hold the key to the future of Harlem—and the future of the city.

Bonnie Brower
Executive director, Association of
Neighborhood Housing Developers
Manhattan

Correction: Jackie Krygar was inadvertently described as a "white real-estate operator." She is black.

Pro File

I WOULD LIKE TO POINT OUT AN OMISSION in the otherwise fine article "How to Hire a Pro" [by Stephen M. Pollan, with Raymond and Ronald Roel, January 25]. While it is true that in personal-injury actions the legal fee fixed by the court provides for a sliding scale, the court rules also permit the attorney to set a contingency fee of 33⅓ percent of the award, after the deduction of necessary expenses.

Paul Simonson
Manhattan

ANOTHER GOOD SOURCE FOR SELECTING attorneys is the *Lawyer's Register—By Specialties and Fields of Law*, which is published by the Lawyer to Lawyer Consultation Panel, Inc. (Cleveland, Ohio). Too often the practice of law is burdened by generalists who work in areas that require specialized training.

Peter J. Connors
Manhattan

YOUR OTHERWISE FINE ARTICLE CONtained a quote regarding "hotshot kids" from Harvard and their "pedigrees" that I find offensive. I (like most of my classmates) got into the Harvard Law School because I was good enough. I have no "pedigree." That Harvard graduates do not, in the real world, necessarily make better lawyers than those from "lesser" schools is a truism. But a Harvard "kid" with two years' experience *can* be a better lawyer than, say, a New York Law School lawyer who has been in the trade for decades, if the latter wasn't any good to begin with.

Jonathan D. Wallace
Manhattan

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Arthur Satz
President, New York School
of Interior Design
Manhattan

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Jeremy Scott Wood, A.I.A.
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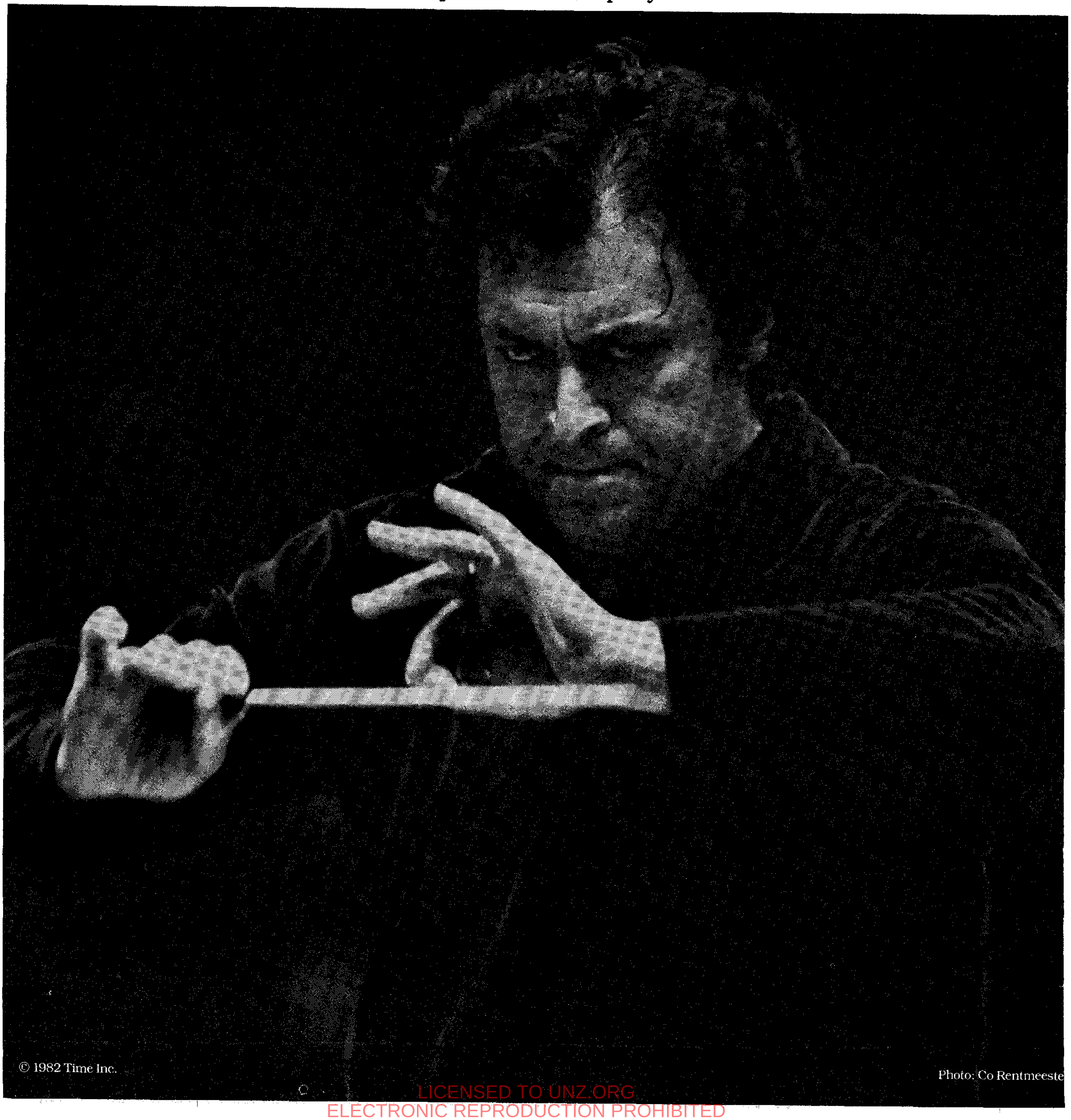

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Photo: Co Rentmeeste

INTELLIGENCER

Simon Backs Two In Hot Race

FORMER U.S. TREASURY SECretary William Simon isn't playing favorites in the crowded New York gubernatorial race (see page 34). He's on Ned Regan's finance committee while also acting as a financial adviser to Richard Rosenbaum in this year's fight for the Republican nomination.

"I knew someone would ask about this," Simon told *New York.*

The onetime Ford-administration official said he was initially approached by Rosenbaum, a former state G.O.P. chief and longtime friend.

Simon signed up, but warned this candidate, "Ned Regan's an old friend, too, and if he asks, I'll help him as well."

Pointing out that a third Republican contender, drugstore tycoon Lewis Lehrman, is yet another friend, Simon added, "He's been to see me. I'll help."

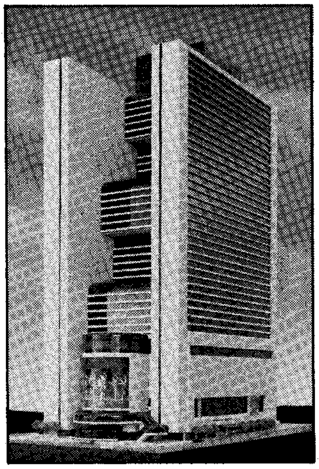
At least Simon won't have to make any excruciating choices on primary-election day. He lives in New Jersey and can't vote here.

Portman's Doors Swing Open for City Official

IN A MOVE THAT HAS OUTraged opponents of the proposed Portman hotel in Times Square, the city official who helped revive the controversial project is joining developer-architect John Portman's company.

Kenneth Halpern, who currently heads the Department of City Planning's Manhattan office, will join Portman's Hong Kong office in March.

"This is a conflict of interest," charged Sandy Lundwall. Her Committee to Save the Theatres is one of several groups that object to the scheduled demolition of two theaters to make way for the hotel. "Doesn't it look as if he's been preparing for this job all along, when he was supposedly representing the people of New York?"



Proposed hotel: *Inn dispute.*

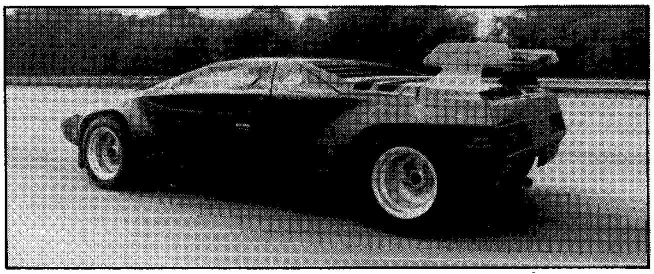
Several years ago, Halpern approached Portman about going ahead with the hotel after the project seemed to have died during the city's fiscal crisis. The planning official told *New York* that he thinks the hotel would help clean up Times Square.

After querying Portman three weeks ago about a possible job, Halpern said, he's stood aside from questions about the project.

"This job [with Portman] will have absolutely nothing to do with any U.S. projects," added Halpern, who said he took the position because he wanted to travel.

An ethics-board lawyer said that a former city employee is barred only from working for a private company on specific matters he handled as a bureaucrat.

Latest Buggy for a Quick Spin in the Desert



Vector W2 TwinTurbo: *But does the lighter work?*

THE SAUDI ARABIAN GOVernment may be getting AWACS, but two Saudi princes are putting their money on an automotive equivalent of the ultrasophisticated planes.

The princes have each purchased a $140,000 Vector W2 TwinTurbo, a new car (with a top speed of more than 230 m.p.h.) coming out this summer.

Boasting the same aluminum honeycomb construction that's used in spacecraft, the Vector is being brought out by Jerry Wiegert, the California entrepreneur who designed the waterborne motorcycle seen in the James Bond movie *The Spy Who Loved Me.*

"One of the princes is having a zoom telephoto monitor of the type used in F-16 fighters fitted in the rear window to review the road several miles back, day or night," said Wiegert.

The businessman claimed various American buyers are interested in the Vector. "We have oilmen, doctors, a list you wouldn't believe," he said.

Atlanta Case: Does Bag of Clothing Hold a Clue?

Williams: *Speculation.*

ONE OF THE QUESTIONS that bedeviled Atlanta police during the rash of child murders in the city was how—given the enormous attention the crimes were getting—young people could continue to be lured to their death.

Testimony in the trial of Wayne B. Williams, accused killer of 2 of the 28 black youths who either were murdered or have disappeared, has rekindled speculation on that point.

An F.B.I. agent testified that he saw two bags of clothing in Williams's car after it drove over a bridge upstream from where the body of a victim later was found. Because Williams allegedly told the agent that one sack held clothes belonging to his mother, there's been theorizing in legal circles that he may sometimes have dressed as a woman, sources said.

During the hysteria over the murders, people would have been on guard against approaches by a male—but might have been less wary of a woman, the sources suggested.

Williams's chief defense lawyer said he was under a gag order in the case and couldn't comment.

In any event, a source familiar with the case said that prosecutors had nothing to substantiate the cross-dressing theory and won't be introducing it in court. "It would be pure speculation," the source explained.

BY SHARON CHURCHER

Photograph, bottom: U.P.I.

A 'Post'script to the Williams Peril

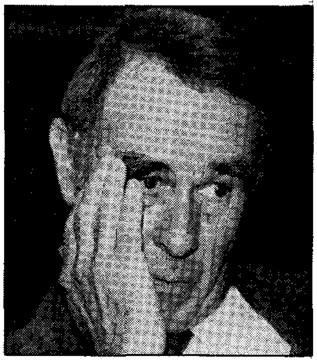
SENATOR HARRISON WILLIAMS has been insisting that the F.B.I. illegally masterminded his ABSCAM conviction. Judging from a recent incident, however, one member of the senator's defense team may be getting a little carried away over evildoing by federal agents.

Here's what happened: On January 28, the wife of ABSCAM informant Mel Weinberg was found hung, an apparent suicide. Earlier, she'd claimed her husband had lied during testimony that led to the conviction of Williams and six other congressmen in the F.B.I. sting.

The day her body was found, a Williams spokesman announced that the senator had been placed under armed guard at Columbia-Presbyterian Medical Center, where he'd had surgery, after a supposedly unidentified burly man was found standing over his bed.

The story was picked up by the Washington *Post* and at least two New York television stations. Williams's lawyer, David Dir, told *New York*, "We're concerned for his safety. We are convinced Mrs. Weinberg was murdered. The world ought to know exactly what we're playing with here: a dirty F.B.I."

One catch: The New York *Post* claims that the Williams camp knew the "burly man" was that newspaper's Doug Feiden, trying for an interview with Williams.



Williams: *Mystery visitor.*

"Doug showed the senator's wife his press card, and the hospital later called us to complain about his behavior," said *Post* metropolitan editor Steve Dunleavy. "Someone was trying to get mileage out of this."

Dir, the lawyer, continues to see danger. "There was a group in the room from the press, and there was a second lot," he said. "I'm convinced it wasn't the press even now."

Writer Offers To Clean Shows

WITH THE COALITION FOR Better Television threatening to boycott sponsors of shows that aren't pervaded with "constructive, clean, wholesome, Judeo-Christian values," Hollywood should be nervous. One established screenwriter, however, simply sees a chance to turn a profit.

Terrence (*Lady Sings the Blues*) McCloy last week mailed out fliers offering to counsel the TV and movie industries on injecting "Christian dramatis personae" into shows that are being written.

His new Magellan Media service will also act as a liaison, presenting scripts "directly to the boycott and cultural rights groups and obtaining a written response," he promised.

McCloy told *New York* he was confident that companies using him will make "a load of dough." He added, "It's a mainly Christian country, and their shows will be overwhelming successes in the ratings."

The fee? He estimates that it will be up to $750 per script.

Rape Verdict: Blinded Justice?

A STATE SUPREME COURT judge has acquitted a Queens man of rape in a ruling that critics claim could make it harder to prosecute similar crimes.

Johnnie Washington, 23, of Sanford Avenue, Flushing, was charged with raping and robbing a 24-year-old bank teller at knife-point while he covered her face with his jacket.

In a non-jury trial, newly appointed Acting Supreme Court Justice Seymour Rotker is said to have asked the woman a single question. "He wanted to know if she saw the penetration," claimed a source in the office of Queens District Attorney John Santucci. "She said, 'No.' "

Rotker later acquitted Washington of rape and first-degree robbery, while convicting him of nonviolent robbery and sexual abuse—which carry much lighter penalties.

Staffers in Santucci's office, who are monitoring the investigation of a series of rapes that seem similar to the attack on the bank teller, are furious at Judge Rotker's decision.

The prosecutor in the case argued in court that the judge's reasoning would mean a blind woman couldn't prosecute for rape.

Another source in the D.A.'s office said the verdict, if followed in other cases, could jeopardize rape prosecutions in which medical evidence is sparse. "I've never heard of any woman watching penetration," the source said.

Rotker wouldn't comment for the record, other than to say he couldn't recall asking the victim about witnessing penetration. But a source close to the judge said there was no medical evidence presented to prove rape.

"The way her face was covered, the judge felt contact with her could have been with a dildo or hands, and that's sexual abuse," the source said.

Lois Lane Gets a Make-Over

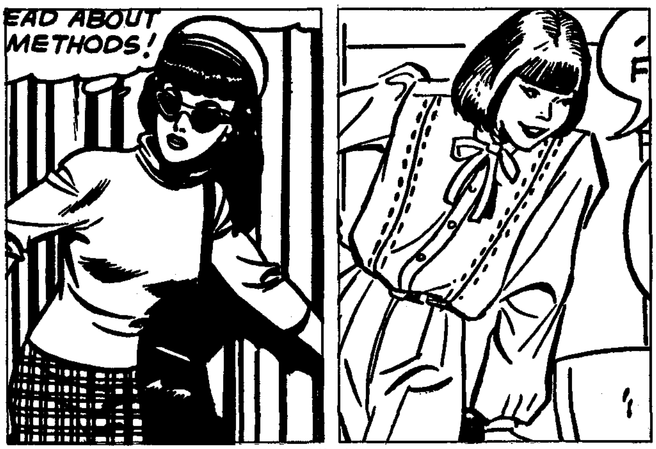
THOUGH SHE'S CONSUMMATED a passionate romance with Superman on the screen, Lois Lane hasn't gotten past flirting with the man of steel on the comic pages.

Maybe a fashionable make-over will improve her love life.

"Superman" publisher DC Comics isn't promising to push the strip's rating out of the tame G territory, but it has brought in a New York fashion consultant to smarten up the looks of the feisty girl reporter.

"Visually, she was caught in the fifties, rather than a role model for the eighties," said the consultant, Marilise Flusser.

After trailing women reporters on the New York *Times* and the Washington *Post*, among other papers, Flusser decided on a geometric haircut to replace Lane's familiar curls. The consultant also recommended giving Lois a wardrobe crammed with items like a reversible jumpsuit in black and purple.


EAD ABOUT METHODS!

Turning hip: *But she still thinks he's just a reporter.*

DC Comics says it will introduce the changes gradually.

And, confided the company's president, Jenette Kahn, plans are under way to make over three other personalities: Batman's Bruce Wayne, Batgirl, and Supergirl.

Photograph: Wide World.

The Bottom Line/Jack Egan

BEATING THE MONEY MARKET WITH TAX-FREE BONDS

Municipal Bonanzas

TAKE YOUR CHOICE: A 14 PERCENT TAXable yield or 14 percent interest tax-free. Hard as it is to believe, the traditional spread between taxable and tax-free income has all but disappeared, as any browse through the financial pages will indicate.

While yields on taxable instruments like Treasury bills, money-market funds, and bank savings certificates have been steadily declining (despite last week's jump), rates on municipal bonds, particularly long-term bonds issued by states and cities, have soared and are approaching all-time highs. *The Bond Buyer*'s index of twenty municipal bonds stands at 13.15 percent, up from 9.91 percent a year ago. And the revenue-bond index stands at 14.09 percent, up from 11.07 percent a year ago.

Why have tax-free yields gone so high? "It really comes down to more sellers than buyers," says Gedale Horowitz, who heads Salomon Brothers' municipals department. Traditional purchasers of municipal bonds, like banks and casualty insurers, are virtually out of the market because, for several reasons, they don't need the tax-free income. "That leaves the individual," notes Horowitz, "and he has become institutionalized through the bond fund and unit trust."

In other words, individuals are purchasing shares of municipal-bond packages, such as these trusts and mutual-bond funds, rather than buying tax-exempt bonds directly. This allows entrance into the market for less money, and it means reduced risk—you invest in a diversified portfolio rather than in one or two municipalities.

The high rates are also due to widespread belief that the municipal market has gotten riskier. "There is more of a question in people's minds whether the credit of municipalities is as good as it used to be," says Norman Schvey, managing director of Merrill Lynch's Bond Fund Group. "And the federal government's budget cuts will in all probability create a greater need for municipalities to raise more money." Most experts agree, though, that the risk has been exaggerated and really is very small, especially considering the rewards available. There's a good chance rates will be lower a year or two from now, making this investment even more attractive.

"In all likelihood, municipals have moved too far," says Schvey. Their rates are so high that anyone in even the lowest tax brackets can benefit. A 14 percent tax-free yield equals 15.6 percent taxable for someone in the 10 percent bracket. For someone in the 30 percent bracket it equals 20 percent taxable, and for someone in the 50 percent bracket, it's like getting 28 percent from, for example, a money-market fund. As the chart below indicates, those popular money funds are averaging only 12 percent currently. Other taxable investments aren't offering much more than that.

You need only $1,000 to take advantage of a tax-free municipal-bond unit trust. These trusts are baskets of tax-free securities packaged by brokerage firms and sold in units of $1,000. Some, like Lebenthal's Empire State Trust and Merrill Lynch's Municipal Investment Trust Fund, New York Series, free you not only from federal taxes but from New York State and New York City income taxes as well. These trusts consist of paper issued only by New York government entities and the commonwealth of Puerto Rico. Similar trusts are available in other states, including New Jersey, Connecticut, and California.

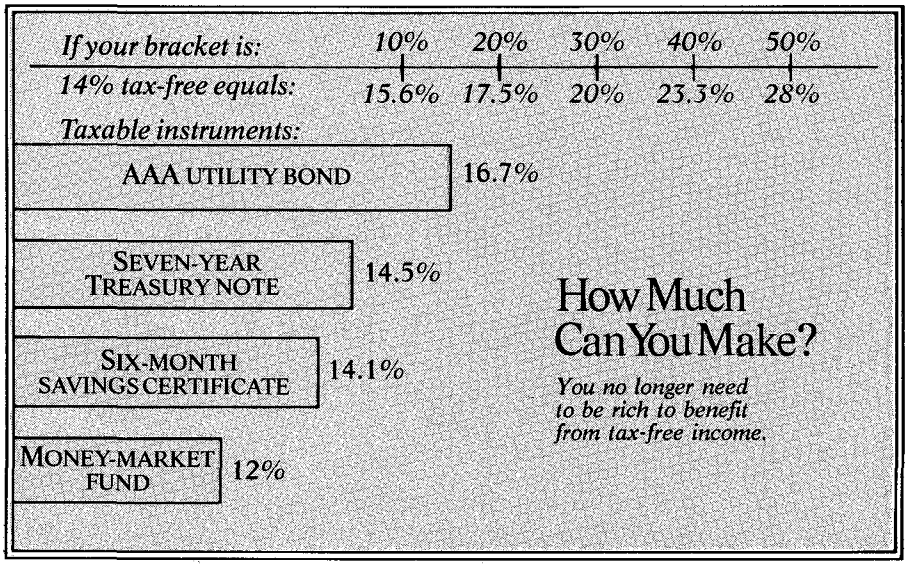
New issues of all these trusts are offered regularly, and units already issued can be bought and sold in the secondary market. If you want to buy a single municipal bond instead, the minimum price for one unit is $5,000. And many firms won't find it worth their while to sell you anything that small. The tax-free trusts, on the other hand, can easily be purchased from any number of well-known firms, including Merrill Lynch, the biggest offerer, Lebenthal & Company, Paine Webber, John Nuveen & Company, and Smith Barney, Harris Upham. Income payments are made either monthly or semi-annually.

You may wonder where the catch is. Well, there really is none. But you should be aware of two important pieces of information: There is a one-time fee of 3 to 4 percent when you buy a trust unit, and it will, in effect, reduce your initial return. And the trust units fluctuate in price, like other fixed-income investments. If rates go up after your purchase, your principal declines, but if rates decline, your unit will be worth more than what you paid for it.

How safe are the trusts? As noted before, the diversification of your investment makes it safer than if you bought a single bond. Also, the trusts are registered with the Securities and Exchange Commission. The offering prospectus lists all the paper that is included in a particular trust. Most of the paper should be A-rated or better, and you'd do well to examine the holdings carefully.

Not all these unit trusts are offering rates of 14 percent. Returns range from 10 to 14 percent. The shorter the maturity—as little as six months—the lower the available yield.

Tax-free long-bond units are probably the best buy of all right now. They not only have the highest current yields but lock those yields in for a number of years, and they afford you the chance to reap some handsome capital gains in the future. They are among the most attractive investment opportunities around. ▬



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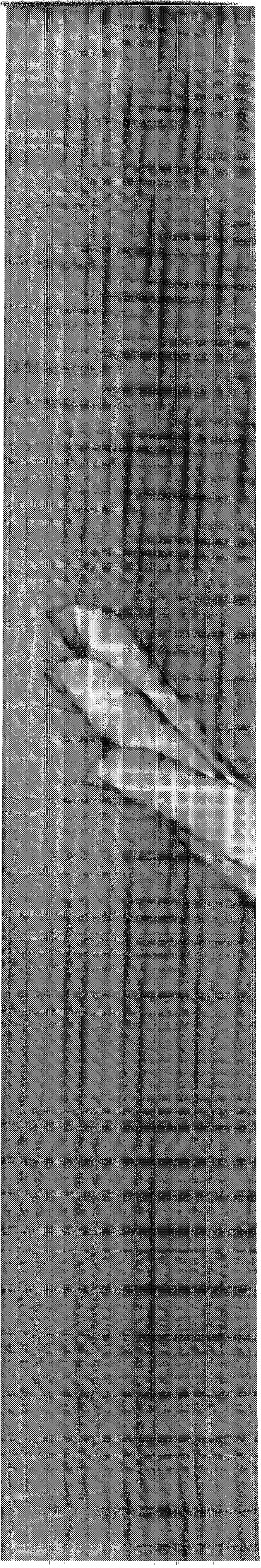

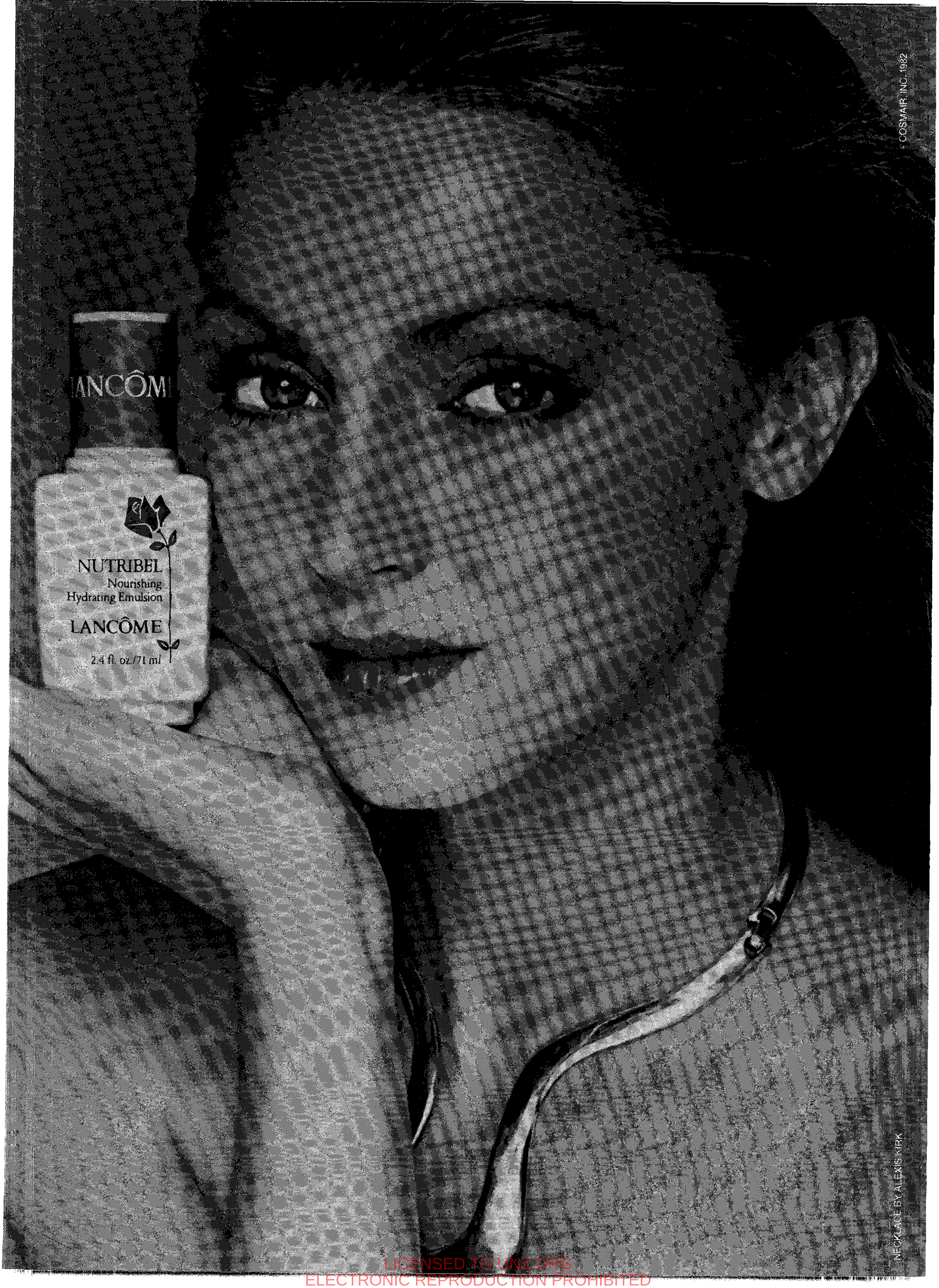

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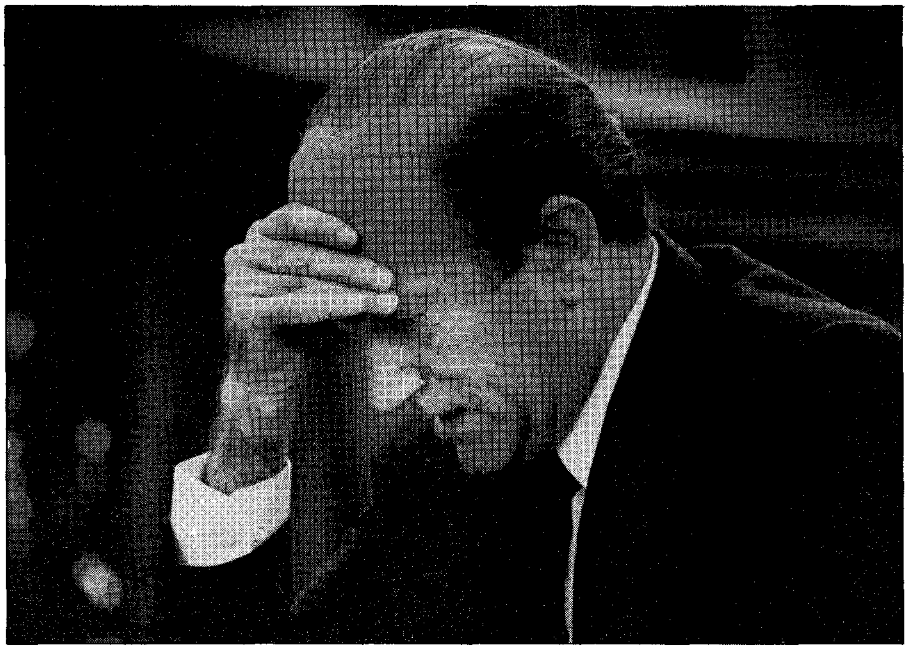
Letter From Newport/Lally Weymouth

CLAUS VON BULOW IN THE 'LONELIEST PLACE'



The defendant: *Gone are the crocodile shoes and extravagant clothes.*

The Trial Begins

EVERY MORNING AROUND 9:30, CLAUS von Bulow settles into his chair at the far end of the defense table in the small Newport County Courthouse, ready for another day in his trial for allegedly trying to kill his rich and beautiful wife, Sunny, by injecting her with insulin.

He is a most unlikely-looking defendant—tall, suave, conservatively dressed in a well-cut double-breasted gray suit. He looks as if he should be running a bank, not sitting at a defense table. Gone are the crocodile shoes and the extravagant clothes he once wore. But if his wardrobe does not attract the comment of the locals and the press, his demeanor does. Apparently, he has decided that during his hour of trial he should not err on the side of flamboyance or unseemly upper-class bravado. Restrained dignity is the keynote. He sits quietly through the lengthy proceedings with a television and a still camera focused directly on him—not to mention the eyes of the reporters, who sit in a press box to his right.

Once in a while, he whispers to his attorneys or appears to keep notes on a yellow legal pad, but so far he has shown no emotion. He kept cool even at what must have been a terrible moment, when his 22-year-old stepson, Alexander von Auersperg (who was six when Claus married Sunny), took the stand. Staring straight ahead, Alexander testified that he had found a black bag containing a hypodermic needle in his stepfather's closet in Newport only a month after his mother had gone into a coma. It was the needle found by Alexander that pointed the finger of suspicion at Claus, for traces of insulin were discovered on it, and the prosecution claims it was an injection of insulin that put Sunny into her coma. Until the trial, the last time von Bulow had seen his stepson was on a Fifth Avenue bus in the fall.

Despite von Bulow's poised façade, one of his friends says that "he suffers like crazy inside." With a smile, he admitted to me that he has trouble sleeping these days.

Next to von Bulow in the courtroom sits his team of lawyers: John Sheehan, of Providence, with the look of an Irish politician, and Herald Price Fahringer, of New York, eloquent, shrewd, and elegantly dressed.

At an identical brown wooden table only a few feet away sits the prosecution team, led by Rhode Island Assistant Attorney General Stephen Famiglietti (his name is pronounced without the g, but no one, including the judge, seems to remember this). The son of a bricklayer, Famiglietti is 34 years old (Fahringer is 52), short, and inclined toward tweed jackets and brown trousers. Although he lacks Fahringer's elegance and experienced oratory, Famiglietti has managed to hold his own so far.

Despite the occasional and ostensibly friendly talk between the two tables, and the lip service each side pays to the principles of justice, the stakes are particularly high. Triumph for Famiglietti could mean higher office or a lucrative job in private practice. He would like to be attorney general of Rhode Island one day. If Fahringer wins an acquittal for von Bulow, he will move from being a leading New York criminal lawyer into the stratosphere inhabited by Edward Bennett Williams, Richard "Racehorse" Haynes, and F. Lee Bailey.

When the cast of characters is in place in the courtroom and Judge Thomas Needham is ready to start, a sheriff enters and shouts, "Rise, please!" and we all stand as the judge enters. The sheriff announces that the Superior Court is now in session, and he winds up by saying, "God save the state of Rhode Island and the Providence Plantations," at which point Judge Needham crosses himself and sits down to start the day.

Last week, after three weeks of jury selection and evidentiary hearings—all the defense motions were denied—the trial of von Bulow finally got under way. It is expected to last at least six weeks.

The opening statements by prosecution and defense lawyers provided the jury of seven men and five women with more than a preview of opposing trial strategies. What emerged was the portrait of a very unhappy life and marriage.

Speaking first, prosecutor Famiglietti presented Claus as an out-and-out villain. He began by giving the jury a gruesome picture of Sunny's condition: "Martha von Bulow is alive—but alive in the most primitive sense of the word—in a comatose and vegetative state at Columbia-Presbyterian hospital, in New York City. . . . Her condition has been diagnosed as hopeless. She has no brain function above the brain stem. She is able to breathe on her own without assistance, but she cannot see and cannot think or have any intellectual function—because her brain has atrophied beyond recall." Famiglietti actually visited Sunny last fall. He told me he thought he ought to see her condition himself.

Having evoked the pathetic victim, the young prosecutor wasted no time in placing the blame. He told the jurors Claus is responsible for Sunny's fate. "The occurrence I'm speaking of was a subtle and clandestine and ingenious attempt on the part of her husband, the defendant . . . to murder her by secretly injecting her with a large dose of insulin." Claus had done the same thing a

Photograph: © Kelly-Providence *Journal*/Picture Group.

year earlier, Famiglietti alleged, but that time Sunny had recovered. As for motive, the prosecutor said that Sunny is worth about $30 million. (I have been told by reliable sources she is even richer.) Famiglietti said that her will allows Claus to inherit about half of her estate. Famiglietti pictured Claus as a fortune hunter: "He still has no significant wealth of his own today.... The lion's share of this wealth is only as a result of his marriage to Martha von Bulow."

According to Famiglietti, the von Bulows had become an unhappy couple. They had discussed divorce, but a divorce, said the prosecutor, would have hurt Claus financially. Claus's other motive for murder, according to the prosecution, was his love for another woman. Famiglietti told the jury that Claus was having an affair with this other woman—Alexandra Isles—with whom he remained intimate after his wife went into a coma.

The veteran defense lawyer, Fahringer, ran through a brief biography of Claus: how he grew up in Denmark, fled the Nazis, and went to live in England with his mother. He dwelt on von Bulow's work as J. Paul Getty's "right-hand man," pointing out that Getty was considered the richest man in the world.

Von Bulow is most certainly not a fortune hunter, said Fahringer, claiming that Claus had accumulated $1 million by the time he was 40. The defense lawyer then drew a haunting picture of Sunny as a spoiled, egocentric, neurotic woman, the ultimate rich girl, who was always miserable in spite of her extraordinary wealth and beauty.

After shaking up the jury with a few tales of life among the European jet set, Fahringer announced his first big surprise. When the von Bulows got married, in 1966, he said, Claus had insisted that they sign a premarital agreement providing that he forfeit any claim against her estate. That agreement still stands. Sunny didn't draw up a will until 1969; if she had died during the first three years of the marriage, Claus would not have inherited a cent, according to Fahringer. "This is not a man who had a motive of financial gain," he said.

Fahringer insisted that "the marriage was a good marriage," and that Claus was "a good father" to his stepchildren, Ala and Alexander. In the role of husband, "he'd come home early and sit with her," said Fahringer. "They'd watch TV in the evening all together in the bedroom." The jury laughed as the lawyer described how Claus and Sunny slept surrounded by four big dogs in their Newport mansion. Both wore earplugs to block out the barking.

Fahringer told the jurors that Sunny was not, as the prosecution maintained, a "healthy woman—mentally and in

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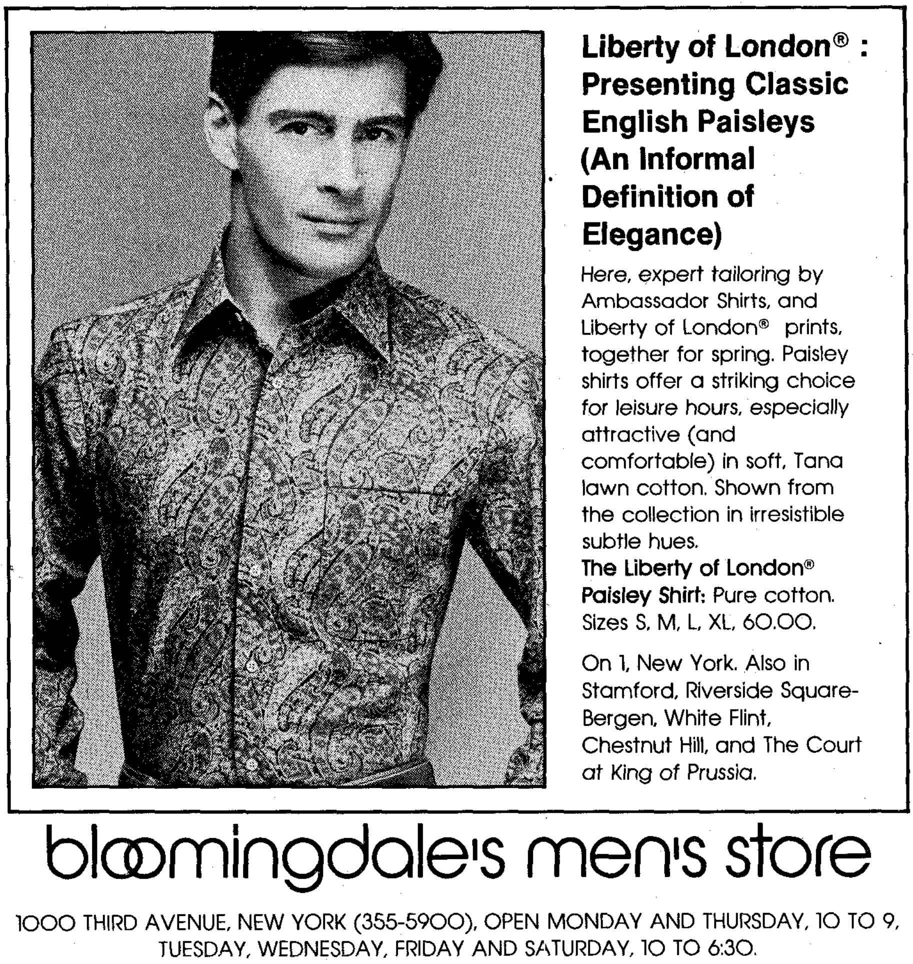
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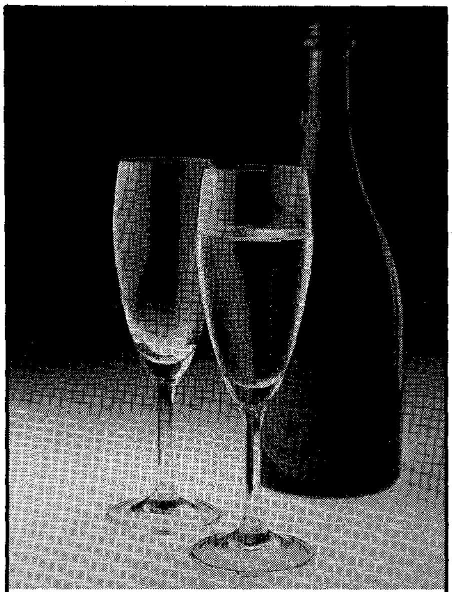

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other ways." Fahringer alleged that every day she took twenty aspirin, 24 laxatives, and smoked four to five packs of cigarettes. The defense also maintained she took Seconal and Valium.

Sunny, Fahringer said, got up every day around eleven, went to an exclusive gym, had her hair done, and did a little shopping before coming home and taking a nap. Once she was home she stayed dressed in her pajamas. "That was her life," said the defense lawyer.

In a quiet voice, he confided to the jury that after their daughter, Cosima, was born, fourteen years ago, Sunny had had her Fallopian tubes tied and "lost interest in sex," telling Claus he could "satisfy his needs wherever, so long as he was discreet."

Fahringer concluded with some revelations: After Sunny went into a coma, Claus drew up his will, leaving everything, in equal parts, to Alexander, Ala, and Cosima. While he was making this will, Fahringer said, his stepchildren were hiring a lawyer to prosecute him.

Another revelation: "Whatever was in that [black] bag was for Mrs. von Bulow's use," said Fahringer. He added, "Mrs. von Bulow knew how to use a hypodermic needle and had used one."

The defense attorney ended his impassioned opening arguments by turning toward his client and telling the jurors that "where Mr. von Bulow sits is the loneliest place in the world."

That fact had been evident only the day before, when the jury went on a tour of Clarendon Court, the von Bulows' Newport mansion. Accompanied by the judge and the attorneys, the jurors saw the kitchen, the pantry, the breakfast room, where Sunny kept her eggnog—"She was very proud of her eggnog," according to Claus—the grand living room, the bedroom that Claus and Sunny shared, the library, and the closet where Alexander says he found the black bag. At the end, they strolled out to the porch to admire the view of the sea that Sunny and Claus had created by changing the landscape.

Some reporters driving up to see the jury arrive glimpsed Claus walking alone to the Sheraton Islander Hotel, where he is living during the trial. It must have been strange for him to wander around Newport alone while twelve jurors who never would have been invited to dinner at Clarendon Court wandered through the house.

One friend of Claus's who lives in New York explained to me that from Claus's point of view there was one bright light in all the despair. This fall, said his friend, is the first time Claus has felt loved. "People never used to go around saying, 'I like Claus.' They'd more likely complain of the von Bulows' reclusiveness," the friend said. But this fall they have sprung to his side. ■

OPEN EVERY DAY INCLUDING SUNDAY, 9:30-5:30

bfo

Now through
Mon. February 22!

Presidential SALE!

Fantastic, once-a-year values on expensive clothing, including world-famous designer labels, from our regular stock. Look for the special tags. Naturally, not everything in our stocks is included, but the selections are huge.
And the prices are unheard-of ... even for BFO.

EXPENSIVE SUITS $75 & $85

Pure wools and wool blends. Look for the special tags.

SPORT COATS $45 & $55

Pure wools and wool blends. Look for the special tags.

FAMOUS MAKER SLACKS $12

Pure wools and wool blends. Look for the special tags.

FAMOUS BRAND OUTER JACKETS $45

Expensive genuine leather jackets...Down filled jackets.

YOUR MONEY BACK WITHIN 7 DAYS
on any unaltered garment.

Alterations available.

We honor the American Express Card,
Master Charge and VISA

MANHATTAN - (6th Floor)
149 Fifth Avenue at 21st Street
Phone: (212) 254-0059 - 0060

bfo

BFO
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Our 2nd Floor
Department
149 Fifth Ave.
at 21st St.
(212) 673-9026

Fantastic, once-a-year values on Famous Designer Furnishings.

Famous Brand
DRESS and SPORT SHIRTS
$25 values
$8

Famous Designer
Pure Silk
TIES
Elsewhere $15 to $25
$3

Pure Wool
SHETLAND SWEATERS
$25 values.
$12

OTHER LOCATIONS: YONKERS — In the BFO/Waldbaum Shopping Plaza, 1745 Central Ave.,
just north of Tuckahoe Rd. Phone(914) 961-6700

On Madison Avenue/Bernice Kanner

WHEN NONPROFIT GROUPS MUST SELL THEMSELVES

Causes After Cutbacks

IT WASN'T A BIG AD, WNET'S RECENT fund-raising appeal, nor even a terribly persuasive one. "Washington has cut back," it read. "Thirteen hasn't." But the public-television station would have to cut back soon if viewers didn't give—and give generously.

The newspaper ad's obvious message was that Thirteen (as well as the country's other 295 public-broadcasting stations) was being crippled by drastic cuts in federal aid to public television. Congress trimmed public broadcasting's allowance to $172 million this year and plans to chop it to $137 million next year and $106.5 million or less in 1984, says Lawrence Grossman, president of the Public Broadcasting Service. About half of all P.B.S. stations are now beating the drums for public contributions.

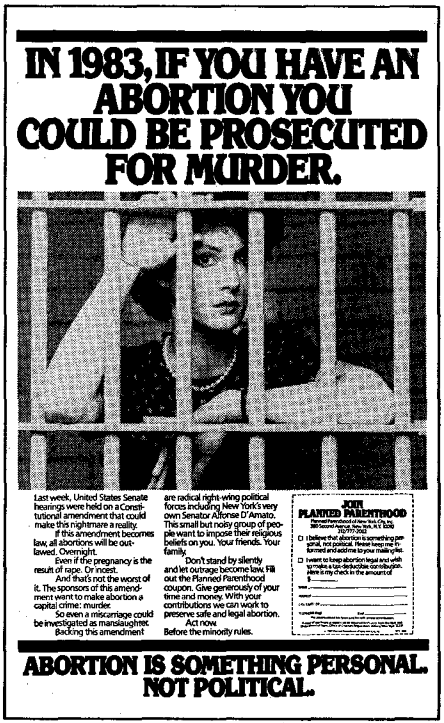
The less obvious message of the ad was that the Reagan economic program is turning a number of nonprofit innocents into marketing sophisticates. How else can they cover the loss of all that federal money except by persuading you and me to step in?

Museums, hospitals, universities, libraries, art centers, performing-arts groups, and charities have been in the fund-raising business for years, selling themselves to their supporters mainly through direct-mail and personal solicitation. The Metropolitan Opera has rained millions of pieces of direct mail on its "family" for the past decade and is big on phone calls and personal visits too. "Operating constraints forced us to do that long ago," says Jeff Peterson, managing director of the Metropolitan Opera Guild.

Last year, the Met had an operating loss of $18.1 million, and it has recently come up with some new fund-raising schemes, a response to "economics generally," Peterson says. One new program the Met announced in May 1980 is a $100-million endowment campaign. Another is experiments with, gasp, advertising on TV for funds.

The National Coalition to Ban Handguns is also toying with the idea of advertising. "New postal rates that raise our per-piece mailing cost from 3.8 cents to 5.9 cents took effect January 10," says coalition president Mike Beard. "This price hike will force us to refine our direct-mail program, cut every corner we can, and dabble in advertising. It's still a risky venture for us, and just how we're going to do it is up in the air, but we know we're going to put our toe in the water."

Reaganomics has been a mixed blessing for the advertising industry. Federal ad spending is up, but while the military is advertising much more, most public-service ads have been cut way back. Overall, economists say, government spending cuts will mean growth for the ad business. "A dollar from the private sector will stimulate a lot more advertising than a dollar spent by the public sector," says Eric Herr, a vice-president of McGraw-Hill.


IN 1983, IF YOU HAVE AN ABORTION YOU COULD BE PROSECUTED FOR MURDER.

Last week, United States Senate hearings were held on a Constitutional amendment that could make this nightmare a reality.

If this amendment becomes law, all abortions will be outlawed. Overnight.

Even if the pregnancy is the result of rape. Or incest.

And that's not the worst of it. The sponsors of this amendment want to make abortion a capital crime: murder.

So even a miscarriage could be investigated as manslaughter.

Backing this amendment are radical right-wing political forces including New York's very own Senator Alfonse D'Amato. This small but noisy group of people want to impose their religious beliefs on you. Your friends. Your family.

Don't stand by silently and let outrage become law. Fill out the Planned Parenthood coupon. Give generously of your time and money. With your contributions we can work to preserve safe and legal abortion.

Act now.

Before the minority rules.

JOIN PLANNED PARENTHOOD

Planned Parenthood of New York City, Inc.
380 Second Avenue, New York, N.Y. 10010
212/777-2002

☐ I believe that abortion is something personal, not political. Please keep me informed and add me to your mailing list.

☐ I want to keep abortion legal and wish to make a tax-deductible contribution. Here is my check in the amount of $______

ABORTION IS SOMETHING PERSONAL. NOT POLITICAL.

Money-maker: *This ad drew $25,000.*

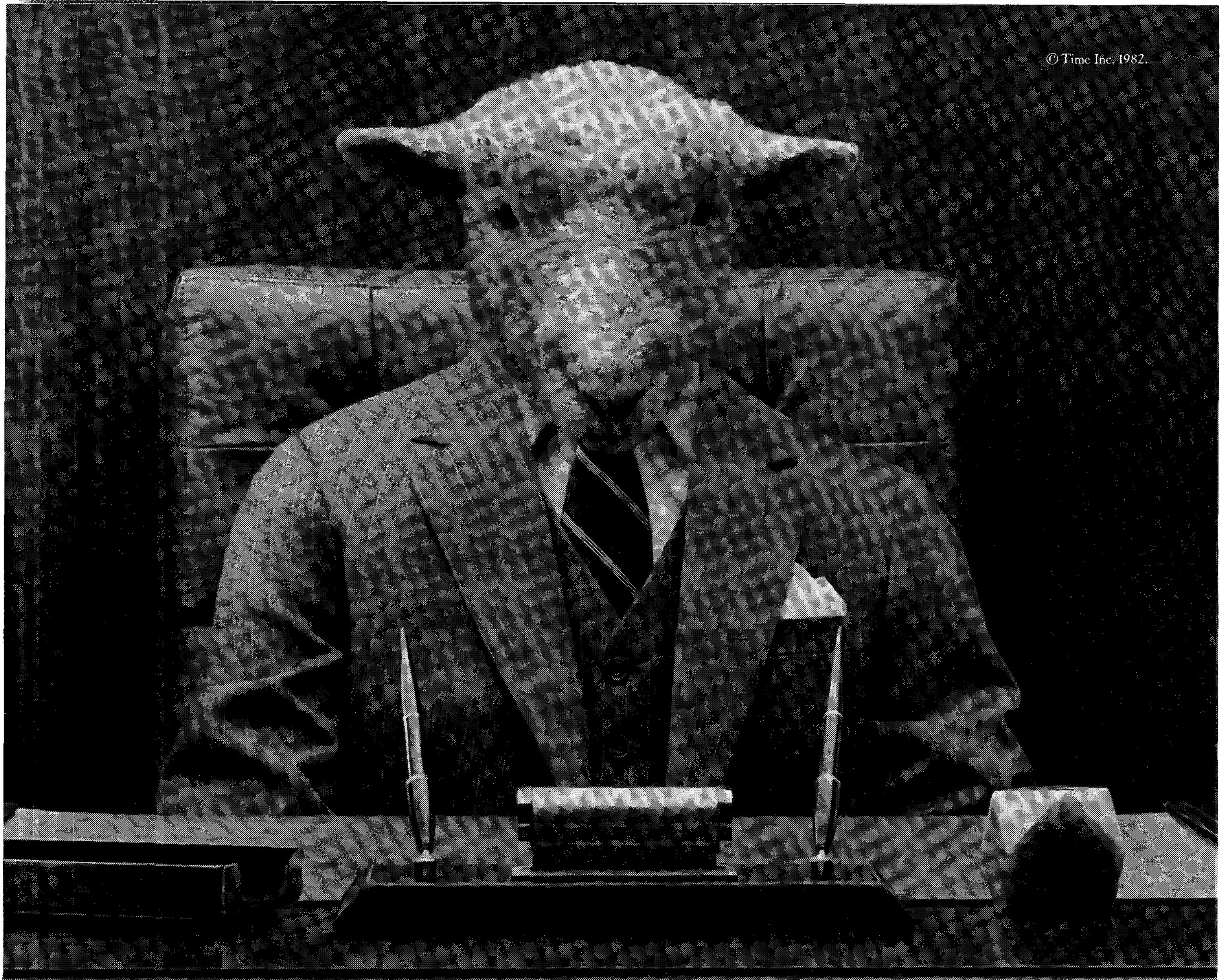
Advertising by charities and other nonprofit institutions is nothing new, of course. The government has been telling us to sock our money away in savings bonds since the forties, and Smokey the Bear can just appear and you think "forest fire." These campaigns are among the two dozen or so funneled by the Advertising Council to volunteer ad agencies, which create the advertising for free. The media run the ads gratis, and the advertisers pick up the production and distribution costs, typically around $150,000 a year. Last year, the media donated $750 million in free commercial time and ad space, according to the council. But the time is rarely prime exposure—the United Way's spot on the Super Bowl was an obvious exception. Only 10 percent of the Ad Council's television spots run during prime time.

Suddenly, says Harold Levine, chairman of Levine, Huntley, Schmidt, Plapler and Beaver, a number of these institutions are waking up to the fact that "they can't rely solely on the willingness of the media to find time and space to run their public-service spots. Many are coming to the conclusion that they've got to get out there and market their cause to gain public support—financial and political." His agency created the year-old Planned Parenthood campaign and was recently hired by People for an American Way, producer Norman Lear's group, to create advertising to counter the message of the Moral Majority.

Several TV stations have refused to carry the People for an American Way spots, and some local New York radio stations won't accept the Planned Parenthood commercials. They fear that under the Fairness Doctrine they would have to grant equal time from their own pockets to groups with opposing views.

Planned Parenthood was a sporadic advertiser until the fall of 1980, when it spent $292,000 on ads in thirteen newspapers to "alert readers to the risks of the right-to-life movement," says executive vice-president Alfred Moran. The ads stirred up controversy, produced 5,000 new supporters, and netted $40,000 in contributions, leaving Planned Parenthood in the hole for $252,000. The organization was undaunted. In the spring of 1981 it shelled out $22,000 for a newspaper ad picturing a woman behind bars for having had an illegal abortion. Supporters responded with $25,000 in donations. Nine other ads followed, and checks flowed in amounting to $100,000, or enough to pay half the advertising costs. "My guess is that we made two to three times that in contributions that came in without the coupons," says Moran. "Checks for $500 came in with notes saying how important it is for us to do this kind of thing. All that, even though raising funds is ancillary to our main purpose, raising consciousness."

That is also the main purpose of the Washington-based Solar Lobby. On Super Sunday that nonprofit group ran a local 60-second spot on C.B.S.'s *Sunday Morning*. In the ad, *Quincy* star Jack Klugman talked up solar energy and gave a toll-free number viewers could dial to join the movement. "The phone rang off the hook," says James Boerger, president of the Boerger/Harris, Ltd.,



© Time Inc. 1982.

If you stick with the herd, you could end up as a lamb chop.

Fading into the crowd, organization-man style, is no way to succeed. Not anymore.

Keep a low profile...be meek as a lamb...and the fast-track people are going to leave you in the dust.

To get to the top in business these days, you've got to go after success with everything you've got.

With determination, guts, smarts, ambition.

Sure, ambition. Attitudes have changed. Now it's OK to be upfront about your drive for success.

If you're one of those non-sheep who just naturally head for the fast track, your business reading starts with FORTUNE.

After all, when competition's *this* tough, you need all the help you can get.

For 50 years, FORTUNE's been the authority. The horse's mouth. The one to rely on when the *only* decision is the *right* decision.

It helps the movers decide when and where and how to make their moves.

In marketing, management, technology, the works—FORTUNE's where you get a vital couple of steps on the competition.

It's the business magazine you read when you're making it—and when you want to keep it.

It's the one you put your advertising in when you want to succeed with the fast-track people.

FORTUNE

How to succeed.

LEGEND OF THE BEGGAR'S CHICKEN

This dish, born in the romance of legend, is being served in New York for the first time at Tang's Chariot, 236 East 53rd Street. It is a culinary work of art.

The legend: Early in the Ch'ing Dynasty, a wily and hungry beggar stole a chicken, and, in order to avoid detection, cleverly wrapped it in lotus leaves, packed it in mud, and buried the evidence in the dying coals of a nearby fire. When the coast was clear, the beggar returned to retrieve his meal, only to find that the glowing embers had baked the mud to a brick-like clay, which the frustrated man had to open with a mallet in order to get to his pilfered feast. When the clay cracked, he was enveloped by the most wonderful scent imaginable, and when the beggar unwrapped the lotus leaves, he feasted as he never had before. Beggar's Chicken, a grand new recipe, was, quite by accident created.

At Tang's Chariot, Beggar's Chicken is a plump beauty which is marinated in a pungent mixture of soy sauce, sesame oil, ground ginger and garlic. After the flavors have permeated the meat, the chicken is stuffed with a flavorful blend of shredded preserved oriental cabbage, black Chinese mushrooms, dried baby shrimps, shredded ham and herbs. The filled chicken is then wrapped in imported bamboo leaves, enclosed in heavy foil, and thickly coated with a special "mud-paste" of flour and water, decorated, then baked for four hours.

The presentation: Beggar's Chicken is served with a pomp that would please the Chinese emperers. After the long roasting, the "mud" has hardened and turned a golden brown. Into the top of this loaf your name or the occasion will be carved in Chinese characters, When the covering is split, the top is left intact as a souvenir of the meal. Chisel and mallet in hand the captain cleaves the casing, and the heady aroma of the poultry and seasonings permeates the dining room: Chicken and cabbage, mushrooms and garlic, herbs and bamboo leaves combine their fragrances into a heady perfume.

Beggar's Chicken makes a true feast, but because of the complexities of the dish, no more than four a day can be prepared and these must be ordered at least one day in advance. Beggar's Chicken is available at dinner only, priced at $38.00. For this culinary masterpiece, reservations may be made by calling 355-5096 or 355-5098.

TANG'S CHARIOT
236 East 53rd Street, N.Y.C. (Bet. 2nd & 3rd Aves.)

agency, which created the commercial. "The advertising succeeded far and away beyond our expectations. Already it's more than paid for itself. It's the closest thing to having your cake and eating it too."

Hospitals and colleges have recently discovered marketing, and some are using it ingeniously to fill beds and classrooms. One Kansas City hospital, for example, advertised a prix fixe maternity package, and deliveries increased 40 percent; another depicted its luxurious accommodations in an ad that contained the line "What'll it be, steak or lobster?" Marketing used to be "a terrible word, but it's become a good thing at even the most sacrosanct schools," says Howard Levine, public-affairs director of New York University. It's bound to become more respected as student loans are cut and the pool of undergraduates shrinks.

Nonprofit advertisers don't have the budget of a General Electric, and they aren't knocking on the doors of the giant ad agencies. They wouldn't be welcome anyway, Harold Levine points out—they are small potatoes and thus small profits, and "there's a built-in risk. Agencies would have to take a position, and the advertising business has not been famous for that. Few are willing to take a stand on a controversial issue, thinking it would endanger their relationships with large corporate accounts." Those institutions still green to marketing are easing their way into this world principally with the help of small, local agencies.

One such outfit is Shailer Davidoff Rogers in Fairfield, Connecticut, which has been both hurt and helped by Reaganomics. Gone is S.D.R.'s two-year-old account with the Department of Energy's conservation program. But federal budget cuts have led Bridgeport's Sacred Heart University to step up its marketing efforts through S.D.R. The college began advertising, using federal dollars, in 1967, when it was awarded a Title XX grant for a continuing-education program for homemakers. "The program caught on, and Sacred Heart saw the power of advertising to fill up other courses," says Denise Davidoff, president of the agency. "And now, of course, they're caught up in the battle for undergraduates. For us the economic shift has been a wash, but if we hadn't had a government agency as an account, it could well have been a bonanza."

Perhaps these nonprofit organizations will repeat the recent experience of many TV ministers. For years, religious shows have been aired during time donated by local stations. But lately the evangelists have begun to buy time—and in 1979 they raked in over $600-million in contributions, double what they had grossed two years earlier. ■

NEW NISSAN STANZA

ONLY AT YOUR DATSUN DEALER.

32 MPG,* 5 PASSENGERS BIG.

Outstanding gas mileage, spine-tingling acceleration, room to pamper five adults. All in harmony, all in Nissan Stanza, the car everyone's trying to build.

SHAPED BY THE WIND TO RUN WITH IT.

From sloping nose to sharply angled windshield to contoured roofline, Nissan Stanza is aerodynamics at its slippery best.

A spirited new NAPS-X engine powers that wind-cheating wedge to a combination of acceleration and fuel economy that is virtually unprecedented in 5-passenger cars.

ADVANCED FRONT-WHEEL DRIVE.

Nissan Stanza's weight is distributed almost equally between front and rear wheels.

This balanced stance lightens steering effort and, combined with a precise rack-and-pinion system, lets you groove around curves as though on rails.

46	32
EPA EST. HWY	EPA EST. MPG

*Use estimates for comparison. With standard 5-speed. Actual mpg may differ depending on speed, trip length and weather. Highway mpg will probably be less. California mpg lower.

YOU CAN CROSS YOUR LEGS IN THE BACK OF A NISSAN STANZA.

Both 2- and 4-door Nissan Stanza hatchbacks treat you and your luggage to room you'd never expect in an economy car; over 90 cubic feet, riding smoothly on a wide track, long wheelbase and refined 4-wheel independent suspension.

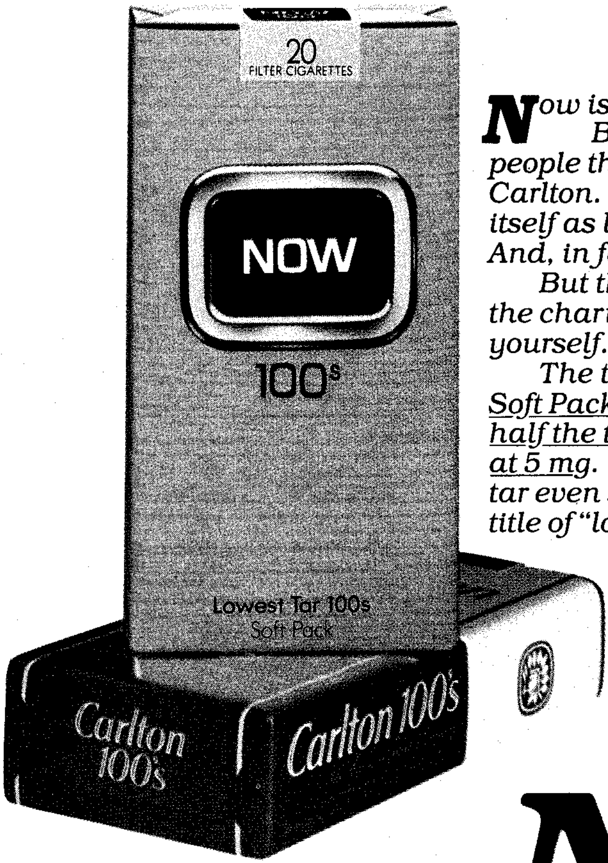
Nissan has been building fuel-efficient cars since gasoline was 18¢ a gallon. But we're most proud of our quality. For we are driven to bring you more miles per gallon and more years per car.

© 1981 NMC-U.S.A.

Product of NISSAN

DATSUN
WE ARE DRIVEN

Which lowest (Here's a hint: it



Now is the lowest tar 100s.

But it's easy to see why some people think the right answer is Carlton. Carlton's been advertising itself as lowest for a very long time. And, in fact, at one time, it was.

But that time is long gone. Look at the chart on the right and see for yourself.

The truth is that today, Now 100s Soft Pack, at 2 mg, contains less than half the tar of Carlton 100s Soft Pack, at 5 mg. (Is any cigarette with 5 mg of tar even seriously competing for the title of "lowest?")

And Now 100s Box is by far and away lower in tar than any other 100s whatsoever. Which is the lowest 100s? No need to guess—Now.

NOW

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine,
SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine,
SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine,
av. per cigarette by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

©1981 R.J. REYNOLDS TOBACCO CO.

is the 100's? isn't Carlton.)

NUMBERS DON'T LIE. NOW 100s ARE LOWER THAN CARLTON 100s.

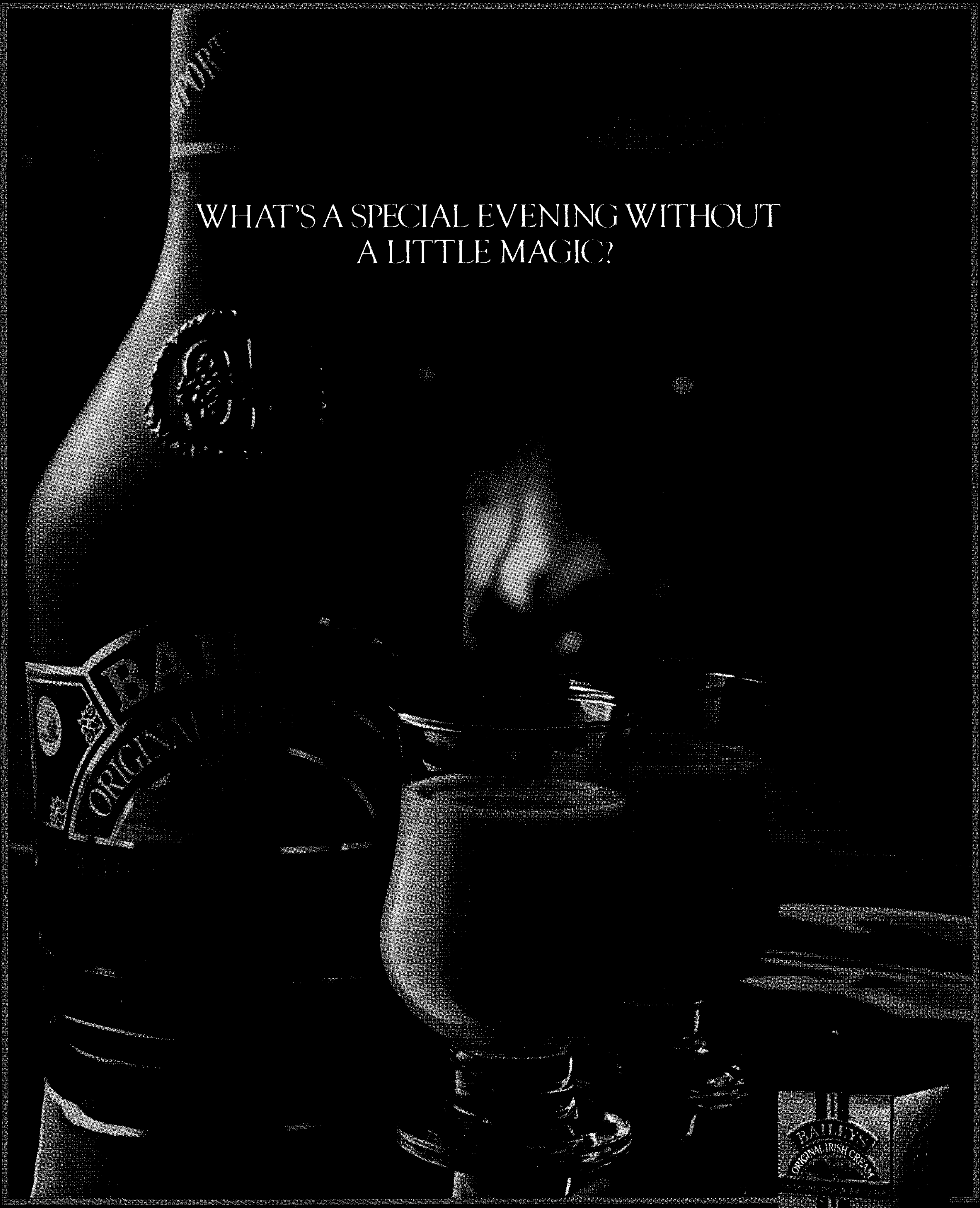
	100's soft pack regular	100's soft pack menthol	100's box
NOW	2mg	2mg	Less than 0.01mg
CARLTON	5mg	5mg	1mg

All tar numbers are av. per cigarette by FTC method.

The Lowest

The lowest in tar of all brands.

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981


WHAT'S A SPECIAL EVENING WITHOUT A LITTLE MAGIC?
BAILEYS
ORIGINAL IRISH CREAM

Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.

IN AND AROUND TOWN

By Ruth Gilbert

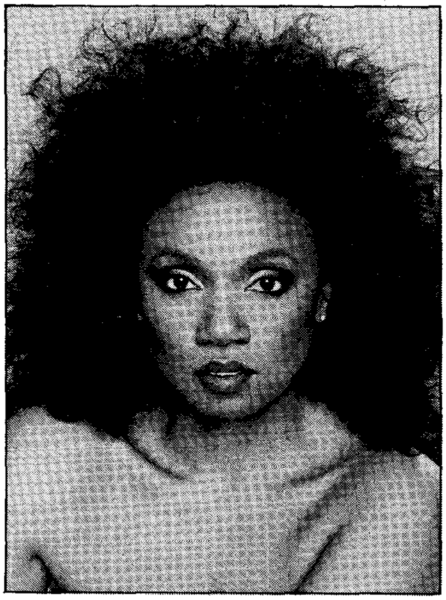
February 8 through 17

S	M	T	W	T	F	S
	8	9	10	11	12	13
14	15	16	17			

Celebrate Valentine's Day with the New York City Gay Men's Chorus and the Windy City Gay Chorus at Avery Fisher Hall February 14 at 8 P.M. The American Museum of Natural History's new Naturemax Theater has a screen four stories high and 66 feet wide. *To Fly*, a movie about flight, opens the theater, February 11 at 10:30 A.M.

Hattie Sings the Blues

Hattie Winston sings songs of Billie Holiday's at Freddy's Supper Club February 9 through 13. This versatile lady has acted in *Mother Courage, Hair, Two Gentlemen of Verona*, and on TV's *Nurse*. During this engagement, her husband, conductor Harold Wheeler, accompanies her at the piano.



The Banker's Tale

Love and Money, opening February 12 at the 57th Street Playhouse, is about a banker caught in the turmoil of a banana-republic revolution. Ray Sharkey (rear) plays that banker; King Vidor (giving dictation to Susan Helfond) plays his senile but doting grandfather. Ornella Muti and Klaus Kinski also star, and James Toback directed.

And Harry Makes Three

Making Love gives the old romantic triangle a new twist. Michael Ontkean and Kate Jackson (right) have been married eight years when he falls in love with another man. Harry Hamlin plays the third party. Opens February 12 at the Criterion, Gotham, and Murray Hill.

Basically Basie

The one and only Count Basie appears in a taped concert from Carnegie Hall on C.B.S. Cable—Channel K on Manhattan Cable TV—February 17 at 8:30 P.M. He is joined by the four and only Sarah Vaughan, Joe Williams, Tony Bennett, and George Benson.

Witnesses to History

Roger Forbes, John Braden, Gavin Reed, and Bill Moor (below, clockwise from lower left) play the collective title role in David Pinner's *The Potsdam Quartet*, opening February 8 at the Lion Theater. The quartet entertains Stalin, Truman, and Churchill at Potsdam, and the conference is seen entirely through their eyes.

Photograph, bottom right: Susan Cook.

New York

Koch-22

The Great Scramble to Succeed Carey

By Michael Kramer

AND NOW IT'S THE BIG WAIT. Will he or won't he? For a while, it seemed that New York was headed for a drawn-out—and boring—gubernatorial campaign. It may still turn out that way, but, right now, it's very exciting, and it's all Ed Koch's show.

No one knows what the mayor will do, but Koch's attitude has certainly changed—from "blech to hmmm," says David Garth, the mayor's longtime political consultant. "How'm I doin'?" has been replaced by "Should I run? What do *you* think?" The object of the mayor's inquiry is, literally, everyone. Ed Koch wants to know if you've sent in your New York *Post* coupon, the one that urges him to run for governor. And if you haven't, he wants to know why not.

Clearly, Koch loves it. There's a twinkle in his eye, a liveliness that hasn't been there in the past few months. And that's the secret—the dirty little secret: Ed Koch is tired of his job. His aides say it's only temporary—"just the normal letdown after a campaign where you've proven just about everything there is to prove," says Garth. Maybe. But if you listen carefully as Ed Koch moves away from saying he wants three terms as mayor, you begin to wonder.

Whether he's really fed up or not, no one knows better than Koch that his second term will be difficult. The city is again facing some billion-dollar deficits, and the Reagan administration's budgetary pullbacks will make it harder than ever to improve city services.

There is a ready rationale for a Koch gubernatorial candidacy that involves the president's plans to return power to the states (see page 37), but the mayor's decision will likely involve some personal matters that only he can weigh. "The question for Ed," says one top Democrat, "is whether he wants to spend his weekends inspecting floods in Utica instead of going to the movies before he hits another Chinese restaurant. Of course, he could always have a movie theater and a Chinese chef installed in the Executive Mansion in Albany. And if he didn't want to do that, he could use the planes and helicopters the governor has at his disposal to flee Albany entirely."

Less facetiously, another politician close to Koch sees the mayor's interests this way: "Ed really likes the increasing national attention that has come to him as a spokesman for the cities. That kind of attention would increase still further if he were governor. Then he'd be representing the states' concerns, and that's where all the action is moving. Ed's already a national figure. As governor he could become a national *power*."

Koch has promised that he'll decide in a few weeks. A "go" will undoubtedly drive some Democratic hopefuls from the race, but as of now, here are the players, and their thinking:

Mario Cuomo: "I made a mistake five years ago," says the lieutenant governor, recalling his on-again, off-again pursuit of the mayoralty in 1977. "I waffled. Now my head is down and I'm running, and I don't care what Koch does."

Cuomo, 49, is a formidable candidate. He is articulate and experienced. He is a liberal Democrat—and may well have the Liberal-party line in November no matter what happens on the Democratic side. Cuomo's greatest strength is that he can look and sound like a Republican. Somehow, when Cuomo speaks about "neighborhood preservation" and "traditional values" they don't sound like clichés. If he can combine this talent with his ethnic appeal and some black votes, Cuomo could, at least theoretically, give Koch a run for his money.

On the negative scale, a top Cuomo aide was caught in a major scandal last year; he had padded the lieutenant governor's payroll with some nonexistent employees. Cuomo wasn't involved, but his opponents will say that he wasn't on top of his job and that he shouldn't be trusted to run the entire state government if he's had trouble with the small office he currently heads.

If Cuomo doesn't make it—and if Koch does—Cuomo may well end up running for mayor. An election would be held next year, and Koch's successor would have been mayor for only nine months, hardly enough time to have developed a record.

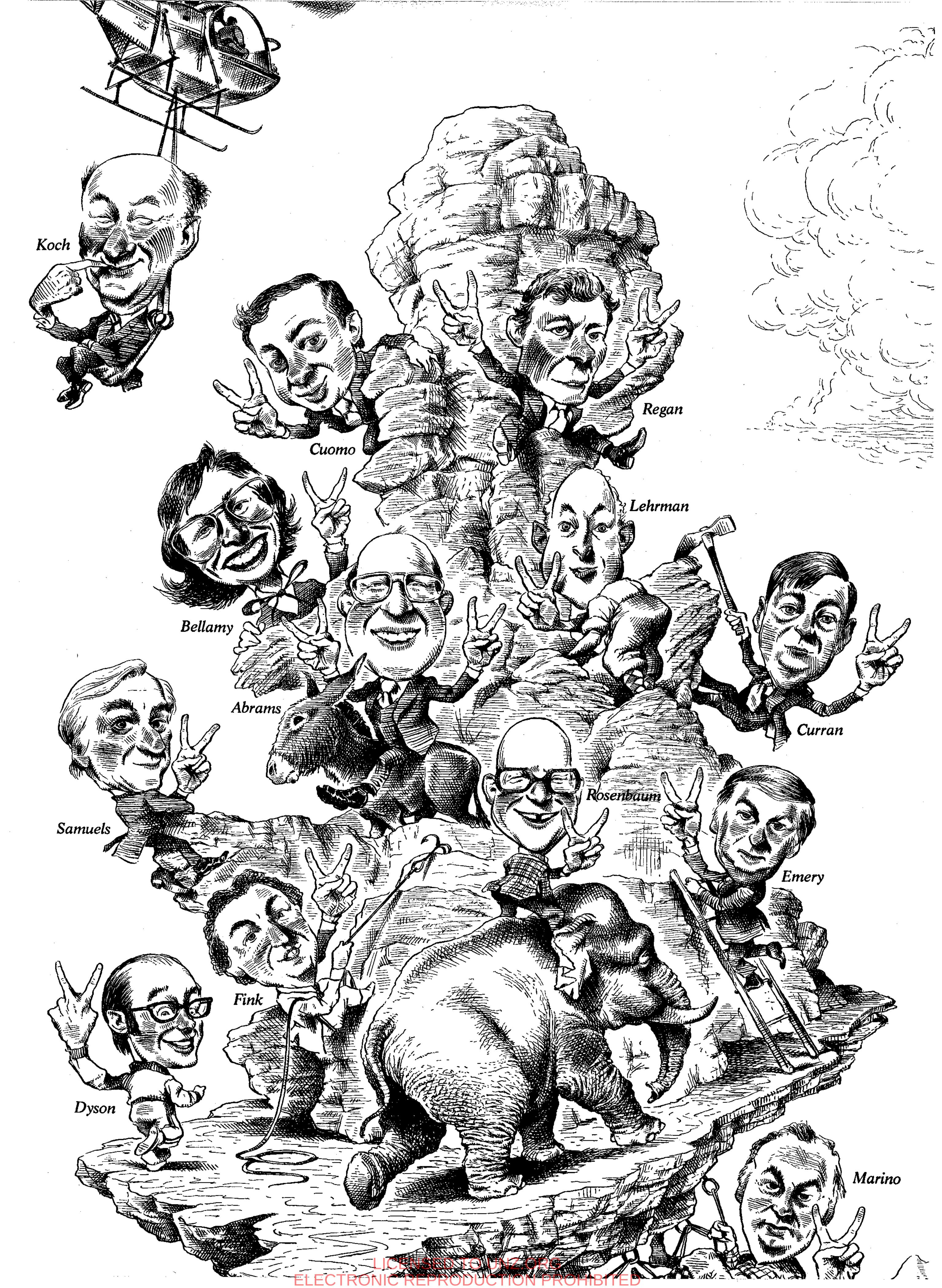
Robert Abrams: "I'm young [43] and I've got time and I like my work," says the attorney general. "You've got a nice job," says one Abrams adviser—the attorney general's father. "People tell me they like you. What do you need this for?" But Bob Abrams may be facing his best chance for the governorship. In 1986, if he doesn't run this year, he'll be facing an incumbent governor, and if he chooses to go after Al D'Amato instead, he'll be facing an incumbent senator.

Abrams has built an excellent record, and he is popular all over the state, thanks mostly to his having fought against milk-price fixing, utility-rate hikes, and industrial polluters. If you had to bet the rent on one candidate if Koch doesn't run, it should be Abrams.

Carol Bellamy: "I told Carol she'd get cut up as governor," says Dave Garth, whom Bellamy tried to recruit for her campaign. "She doesn't have the credentials. She could do the right thing as governor and still get eaten alive because she wouldn't have the record of experience necessary to defend what she did and to make it stick. She needs a term in statewide office to give her the record she needs."

The preliminary indications are that

Illustration by Michael Witte.


Koch
Cuomo
Regan
Lehrman
Bellamy
Abrams
Curran
Samuels
Rosenbaum
Emery
Fink
Dyson
Marino

“. . .State Comptroller Ned Regan thinks he should be the only Republican contender. And his arrogance just might do him in. . .”

Bellamy, 40, will heed Garth’s advice and seek the state comptrollership rather than run for governor. Or if Koch runs for governor, she will likely stay put. Then if Koch wins, she’ll automatically move up from the City Council presidency to become New York’s next mayor. And that could give her all the experience she needs.

Howard Samuels: Howard Samuels, 62, is the Harold Stassen of New York politics. He last lost the governorship in 1974. Back then he was “Howie the Horse,” the Off-Track Betting chief who couldn’t parlay his enormous visibility into a primary win over Hugh Carey.

Samuels says he has a million dollars already committed to a 1982 race, but he will shortly meet with Ed Koch to tell the mayor that he’ll bow out if Koch runs. If Samuels does enter the race, he’ll have a tough time against Bob Abrams, since both men draw from the same liberal Jewish base. At least Hugh Carey knew when to get out. Samuels hasn’t yet learned when not to get in.

Stanley Fink: The Assembly speaker might well make the best governor. He is tough and smart, and he has a near-total understanding of the mechanics of state government. But Fink has an image problem: He’s too flashy.

Politically, Fink, 46, has the same problem as Samuels. He, too, draws from the base that Abrams just about owns. Fink’s best bet would be a Republican victory in November. That would leave him as the state’s top Democrat.

John Dyson: The state Power Authority chairman has a theory: You have to run once and lose in order to establish your credibility. A millionaire whose 1974 campaign contributions to Hugh Carey got him a job with the new administration, Dyson, 38, has surprised just about everyone by becoming one of the state’s best commissioners. He was the man behind the “I Love New York” advertising campaign, and he now runs a billion-dollar agency with 2,000 employees. Dyson says he is prepared to pour a half-million dollars of his own money into his campaign for governor—but there are limits to his foolishness. Dyson won’t run if Koch does. In fact, he says, “I’ve already sent in my coupon to the New York *Post.*”

THIS YEAR, THE REPUBLICANS are fighting like Democrats—and they don’t know how. Everything about the G.O.P. race is *personal.* Because of his statewide experience, good record, and impregnable base in the western part of the state, Comptroller Ned Regan, 51, is the leading G.O.P. contender.

Problem is, Regan thinks he should be the only contender—and his arrogance just might do him in. Regan resents the entry of “outsiders” into the race. “I’ve worked hard for sixteen years,” he says. “I started by helping people get stop signs, and now I keep the books. I deserve the nomination, and, yes, I do find it hard to accept that there are others challenging me.”

Regan has hired some high-priced talent—campaign consultants Roger Stone and John Deardourff. He is on his way toward raising $10 million through a finance committee that includes William Spencer, the president of Citibank. And there is little doubt that Regan is prepared to wage whatever kind of campaign is necessary—in both the primary and general elections. “I didn’t enjoy beating up on Jay Goldin every day,” recalls Regan of his 1980 race for state comptroller. “But I know how to do it, and if I have to do it to get elected, I will.”

The brain of the Republican field is Lew Lehrman, a self-made millionaire (he started the Rite Aid drugstore chain) who is prepared personally to kick in $2-million for his campaign. (He’s already spent $600,000 for hundreds of 30-second TV spots just to let the people know he exists.)

Despite his fortune, Lehrman, 43, sounds like a Democrat—or at least like the Ronald Reagan supply-sider he is. He will soon unveil a series of specific changes in the state’s tax code, and he sounds positively evangelical when he talks about them. “New York’s problem is not the Sun Belt,” says Lehrman. “That was just a political lie invented by politicians to cover up decades of failure. New York is not too old or too cold. The tax structure is insane. It destroys the value of hard work, it deters people from saving, and it discourages new business. And I’m not talking about tax exemptions for A.T.&T. and I.B.M.”

Lehrman is holding an ace that might make the difference in November: He has a virtual stranglehold on the Conservative-party nomination. Ned Regan would like to run against Lehrman in a Conservative primary, but since he’s a registered Republican he can’t do so unless the Conservative party’s bosses grant him permission. So far, they won’t—which means the Regan forces might put up a registered Conservative in order to force Lehrman into a primary. “A straw man might not win,” says a Regan strategist, “but if they won’t let Ned contest it, we’re going to try our damnedest to make Lehrman divert some attention and money to securing his Conservative line. And that would just give Ned a better chance in the Republican battle.”

There are four other Republican candidates in addition to Regan and Lehrman. Dick Rosenbaum, 50, a former G.O.P. state chairman, has chosen to run to the left of the field as a Rockefeller Republican. Rosenbaum may be making a mistake. He was once a State Supreme Court justice, and he might do better running as a tough law-and-order judge.

Jim Emery, 50, the Assembly minority leader, is well known across the state—but only by the G.O.P.’s leaders. He’s spent three years trying to become more visible, and he’s failed miserably. Emery is a possibility for lieutenant governor on either a Regan or Lehrman ticket.

Ralph Marino, 54, a state senator, and Paul Curran, 48, a former U.S. attorney, are in the race for governor—but probably only to improve their chances for a spot on the ticket. Curran, especially, is a prospect for attorney general if Rosenbaum doesn’t drop down—or if Lehrman wins the gubernatorial primary and the G.O.P. decides it shouldn’t have two Jews running together.

“I’M A POLITICIAN,” NELSON ROCKEFELLER once said. “That is my profession. [And] success in politics, real success, means only one thing in America.” Rockefeller was talking about the presidency, just as whoever wins New York’s governorship next fall will likewise come to fix on the ultimate political prize. It would be premature for any of this year’s candidates to think about life after Albany, but the race for governor, at least on the Republican side, is already becoming something of a battle between George Bush and Jack Kemp.

If Ronald Reagan does not run for reelection in 1984, the early form has the vice-president and the congressman from Buffalo as the leading contenders. And, obviously, the support of New York’s delegation to the Republican National Convention is something both men would covet. Given these interests, it is easy to conclude that Bush is backing Lew Lehrman, and Kemp is behind Ned Regan.

All of this is unstated, of course, but the signs are clear. John Bush, the vice-president’s brother, is Lehrman’s finance chairman, and Kemp is expected to announce soon publicly what everyone knows: He’s for Regan. One might have assumed that Jack Kemp would back Lew Lehrman. The two men have fought numerous economic battles within the national G.O.P. from their positions as ideological compatriots in

Garth in the Catbird Seat

THIS IS THE PART DAVE GARTH LIKES BEST. HE IS sitting in his Fifth Avenue office, and to almost everyone Garth is "in." The phone won't stop ringing. "Just about everyone who's ambulatory is checking in," says Garth. "It's amazing."

It is. David Garth has been one of the nation's leading campaign strategists for over twenty years. In New York, he is unrivaled. So at one time or another during the past few months, every major Democratic politician interested in the governorship has asked Garth to run his campaign.

Besides the magic Garth seems to bring to his work, there is another reason for the attention paid him. Garth's name is money in the bank—and no one knows this better than Ed Koch. When Koch first ran for mayor, five years ago, he immediately sent out a fund-raising letter boasting that Garth had projected Hugh Carey from near-obscurity to the statehouse and that he could "do the same for me."

Now it is clear that Garth is prepared to do it again for Ed Koch. "I think everyone knows that," says Garth. "Including Mario."

"I hope that if Ed doesn't run, Dave will do my campaign," says Mario Cuomo. "But I understand that he's got a prior commitment to the mayor." That's right, says Garth, who confirms that if Koch doesn't run, he will push Cuomo for the job.

Helping to call it: *Dave Garth.*

A few calls later and Garth is projecting. "Ed's flirtation has frozen everyone in place," says Garth. "No one can really move till Ed decides what he wants to do. The fat cats are happy as hell. For one thing, ever since Hugh Carey dropped out, the money people have been pressed by the other possible candidates to climb aboard early. The problem is that Democratic politics in New York has become a very inside game. Everyone's friendly with everyone else, so the guys with the bucks have been having a terrible time trying to decide who's corner to be in. Koch gives them all time to make up their minds, and if he does run, Ed gives them an out. They'll all be for him. I honestly know of no big-money folks who have any kind of commitment to another candidate who won't be relieved of that obligation if Koch goes. It's very simple. Everyone who's called has said, 'We're with Ed if he runs. Anything you need, just name it and you've got it.' "

Off the record, the advisers to *all* the other Democratic candidates, and even some of the candidates themselves, agree with Garth: If Ed Koch runs, their money dries up.

"There are a few problems," says Garth, speculating about a Koch campaign that he still publicly says is unlikely. "For one thing, if I had really masterminded this draft thing, I wouldn't have started it off with the New York *Post*. What's happened is that the *Times* and the *Daily News* are upset. They don't want to be seen as following the *Post*'s lead. I would have choreographed it differently. I would have had some upstate pols and papers talk about it first." Garth has expected editorial criticism of a Koch candidacy, but all that has materialized so far is a *Times* statement urging Koch to make up his mind. So the negative newspaper reaction Garth fears may never come.

Another problem, which Garth dismisses, is the risk that voters will think Koch has abandoned the city. "That kind of thing almost never washes," says Garth. "All of our polling shows that people voted to re-elect Ed because of the job he'd done, not because he promised to keep on doing it.

"And besides," says Garth, trotting out the rationale for a Koch candidacy, "Reagan has changed the rules of the game. Before Reagan's new federalism, it would have been hard to make a case that the governor could do more for the city than the mayor. Now that's been turned upside down. The money will go to the states in even greater amounts than before, and it's the governors who will have an even greater say in how it's spent. The bottom line on this is that I think the people would buy the notion that Ed could do more from Albany, that he now has a higher calling that he must respond to.

"And as far as upstate is concerned, well, first, there are a lot of cities up there too, and, second, Ed is popular upstate because he's viewed as honest and tells it like it is, and because he's for the issues they care about most, like the death penalty."

So the strategy is in place, and the money would surely be there. All that's needed now is a decision to go. In the meantime, Garth is elated. He has taken Ed Koch from Congress to City Hall, and now the mayor is a showstopper for the state's top post. "I can't say I don't love it," says Garth, twirling a cigar between the fingers of his right hand. "It's a real screwer-upper, and it's fun to watch everyone else come to a screeching halt." **—M.K.**

the supply-side school. But Kemp has always feared that Lehrman might eclipse him as the supply-siders' chief spokesman, and there is some suspicion that Kemp scuttled Lehrman's bid for a ranking job in Washington.

The extent of this sub rosa contest was glimpsed a few months ago when Regan sought to lock up the commitments of a majority of the Republican State Committee. On paper, Regan should have had his victory—and the G.O.P. state chairman, George Clark, was openly predicting it. At the time, the word was quietly passed that the president preferred Regan, too. But that was before Lehrman swung into action. Not that much action was needed. A single telephone call to White House Chief of Staff Jim Baker, who was George Bush's 1980-campaign chairman, resulted in a telegram from Ronald Reagan declaring his absolute neutrality in the New York Republican-primary race.

Neither message was lost on anyone. The White House was staying above the fray, and the Bush forces had the clout to stymie Kemp in the Byzantine world of New York politics. There may not be any further *overt* clashes between the Bush and Kemp forces during the gubernatorial campaign. But the tension will persist, so the G.O.P. side of the struggle will have some extra spice.

IT SEEMS LIKE THERE IS ONE CONtinuous election—for president, for mayor, and now for governor. The temptation is to tune out, to conclude that it doesn't much matter who's governor. But, especially this year, it matters a great deal. The Reagan administration's determination that the states assume greater responsibility guarantees that the next chief executive will have more power than any governor in New York's history. So pay attention. This one is going to count. ▬

Photograph by Cori Wells Braun.

Social Notes From Reagan's Washington

By Marie Brenner

A really big show: *Robert Goulet works the room for (from left) Alexan*

IT WAS THE FIRST ANNIVERSARY OF THE INAUGURAL, A huge, dull political dinner, and all through the vice-president's speech at the Washington hotel the ladies gossiped into one another's ears. They leaned in and laughed and looked very pretty, feminine, rich, oblivious, and so predictably ostentatious that it seemed nothing had changed in the Reagan circle for a year. The requisite diamonds were on their hands, and on one of the hands was an emerald the size of a sugar lump in a lasso of diamonds. There were earrings to match it. The woman who wore the emeralds and diamonds was named Betty Adams, and she looked very much like her close friend the First Lady. Betty Adams came from L.A., too. She sat and chattered with a New York socialite. Betty was "exhausted," the friend reported. She had "flown all night to sit at the president's table, because Nancy had asked her to," and then discovered the tables had been switched for security reasons.

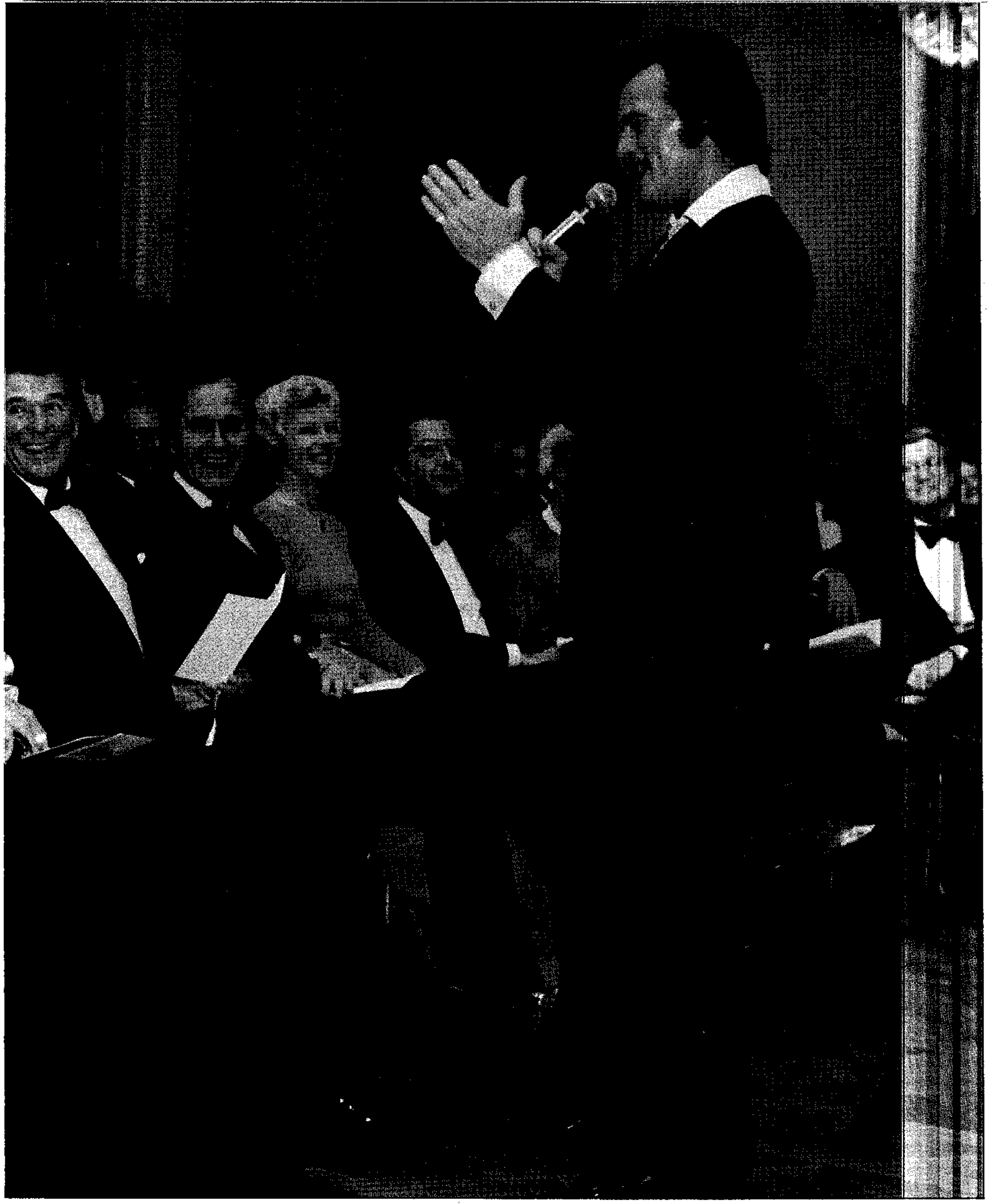
So now here sat Betty Adams, halfway to Siberia, past David Stockman and Anna Chennault, but not quite as far out as Clare Boothe Luce, who shivered through dinner in her blond mink. The New York socialite had her own problems: Another blizzard was on the way, and she had her ballet benefit the next night in New York, and a friend might have to send in his jet to rescue her. "I can't bear being on the boards of eighteen things at once anymore," she said. "It's just too tiring." She had arrived alone. "Jerry Zipkin called me as I was going out the door. He said, '*Chérie,* why didn't you tell me you were going? I would have come, too.' " The socialite sighed. "I wouldn't have brought him," she said. "Jerry is always so critical of *everything.*"

THE SOCIALITE AND THE POLITICIANS AND THE SECond-city millionaires and the corporate leaders had all come to celebrate, or maybe just to mark, the first year in office of their president. The dinner was moderately exclusive: A donation of $10,000 a year to the Republican cause ensured an invitation as well as membership in a group called the Eagles. This night in Washington, 2,400 Eagles turned out. A few close friends of the Reagans' were noticeably absent. But the Washington best friends like Charles and Mary Jane Wick were there, and so were Nancy Dickerson, Mr. Quaker Oats, Max Fisher, John Connally, Elliot Richardson, George and Barbara Bush, and the two social couples in the president's Cabinet, the William French Smiths and the Caspar Weinbergers. The other, less social Cabinet officers were there, too. Everyone kept saying it was just like the inauguration: a lot of rich out-of-towners wearing new-money stones and tired ball gowns.

Except that it wasn't at all like the inauguration. A lot had gone on in the past year. The president had been shot outside this very hotel, the Washington Hilton. This night the ballroom was filled with Secret Service. The day's Washington *Post* had been full of the president's press-conference gaffes and "clarifications." His popularity had slumped in the polls. A lot of the best friends stayed away from the dinner. There was no sign of the Bloomingdales or the king of the car salesmen, Holmes Tuttle, or the drugstore millionaire Justin Dart. The Annenbergs were in Rancho Mirage, and Jerry Zipkin, the First Walker, had stayed in New York. Maybe the friends no longer thought Washington was so much fun.

"Nancy and I are happy in our work," the president told the dinner. As proof, Nancy stood up and gave everyone in the Hilton ballroom an opportunity to see her dress—presumably on its way to a museum—a one-shoulder black Galanos with a foot-high rhinestone star on the bodice. Thousands of rhinestones reflected the lights of the TV cameras, almost blinding the Eagles with the First Lady's message.

Photograph by Karl Schumacher/The White House.



laig, the First Lady and President Herrera of Venezuela, Nancy and Ronald Reagan, and George Bush.

THE REAGANS' NEW-MONEY STYLE HAS CAUSED A LOT of comment in the past year. There hasn't been a president in two decades with a social life as vivid or controversial. Nancy's china policy has gotten more attention than her husband's foreign policy. As do all her amusements: her White House redo, her grudges, her Georgetown lunches, her field-flower arrangements, her friendship with Frank Sinatra (her friends say it's a crush she has had since childhood), those borrowed ball gowns and Bulgaris, and her frequent telephone conversations with her best friends, Jerry Zipkin and Betsy Bloomingdale.

The Reagan defenders have called this "a return to glamour." They say it's about time a sophisticated couple represented the country. They say the Reagans are the epitome of the American success story. This group thought it was a relief when the Carters checked out of Washington. The Carters were so tacky, they say, congressmen used to have to pay for their breakfast when they came to the White House. The defenders are proud: The Reagans continue to live just the way they did in California.

A lot of other people feel different. They see the same new-money style, only they see it as a kind of let-them-eat-mousse myopia, an indulgence in conspicuous consumption without social conscience that rivals Versailles: social blindness and everything that's wrong with the American success story at a time when the poor line up in snowstorms for a five-pound lump of processed cheese. The criticism transcends politics. Even people who like the president and don't want to be churlish—after all, why shouldn't he be able to relax?—wonder if the Reagans understand what goes on outside their preserve. The critics believe the social side of Reagan's Washington is of a piece with his politics: well-meaning, but limited, filled with dubious judgments, as if the president isn't always quite sure what is going on.

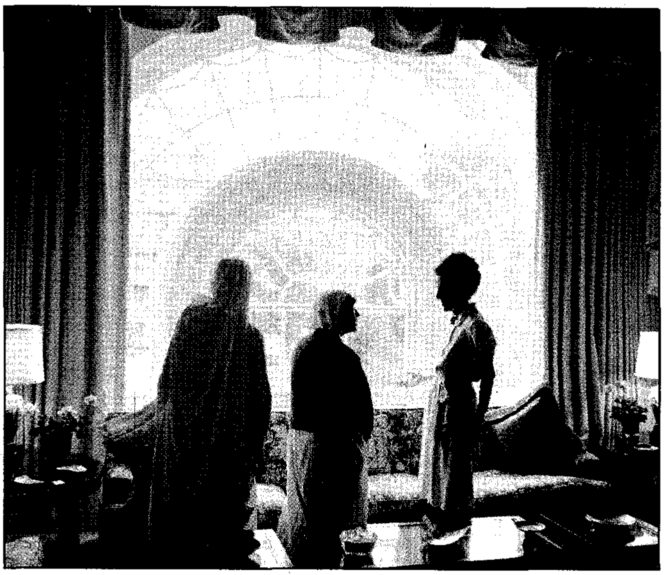
The fact is that the Reagans' social world has changed in the last year. A lot of the Californians have gone home. The novelty has worn off. The Reagans don't go out so much anymore. Security is a big problem. Washington has hardly embraced them, socially or philosophically. The forays they made at first into Georgetown didn't work so very well. Snide, old-money, inbred, Establishment Washington has gotten tired of the Reagans, too.

In an odd way, the Reagans have become almost as isolated as the Carters were, protected by staff, prisoners of circumstance. This happens to every president, of course, all part of the game. John and Jackie Kennedy, the last stylish presidential couple, used to invite the Ben Bradlees over to hear Joey Dee records. The Reagans break the monotony in their own way: An invitation to a White House screening has become very chic.

In the beginning, it was different. Everybody remembers the beginning. All those California millionaires camped out at the Watergate and the Fairfax. The Annenbergs rented a place in the Watergate. So did the Bloomingdales and the Wicks. It was hard to tell the millionaires' wives apart. "Can you really tell the difference between Mrs. French Smith and Lee Annenberg?" a hostess asked at the time. At Maison Blanche, the lunchroom of favor, the maître d' hid a chart of photographs under his reservation book. Washington called them "The Group"—the Darts, the Deutsches, the Bloomingdales, the Wicks, the Wrathers, the Tuttles, the Prices, the Annenbergs. They all gave lunches and dinners for one another—they didn't know anybody else in town. The Wicks entertained for the Reagans. The Prices entertained for the Wicks, the Darts for the Annenbergs. There was a lot written about the his-and-her terrycloth bathrobes and the daily L.A. *Times* deliveries the Watergate was lavishing on its V.I.P.'s.

In the early days, the Reagans made an effort to get around. A few days after his victory, the president-elect threw a dinner at the F Street Club for the Washington establishment—the journalists, congressional leaders, and Georgetown matrons like Katharine Graham. "When the invitations went out for dinner, some of them responded with 'Is this a kind of joke?,' " Bob Gray says. Bob Gray is a P.R. man, a Republican, influential in the Reagan era. He organized the F Street Club dinner and was co-chairman of the inaugural with Reagan's best friend, Charles Wick.

Bob Gray says that the Reagans were determined not to



The nun's hour: *Mother Teresa (center) visits Nancy.*

make the same mistake that the Carters had: to view Washington as an enemy camp. Even before the inaugural, the Reagans were at Katharine Graham's house for dinner. During the inauguration there were a hundred parties in four days. Then the president turned 70. The Group was back, and so was Frank Sinatra, and the state dinners started to get less diplomatic and more like A.F.I. film-career tribute nights.

Like most husbands, Ronald Reagan stood back and let his wife organize his social life. Only there was a problem: Nancy Reagan went a little overboard. Prince Charles was honored with a Zipkin-inspired "fun group," as Peter McCoy, the First Lady's staff director at the time, called it: Audrey Hepburn and her boyfriend, Rob Wolders; Sammy Cahn; Bobby Short; Shelley Hack; Betsy Bloomingdale; Diana Vreeland. The next king of England upstairs at the White House with the stars of *Interview.* A classic picture was taken: Mrs. Vreeland in full regalia dropped to the floor in front of her prince as Jerry Zipkin looked on. It was as if Nancy Reagan were saying to the country: I am going to do what I want to do. The dinner for Prince Charles came five weeks after the president was shot. Perhaps her behavior was self-protection, a retreat into the world in which she felt most secure.

She became the First Target and took off for the Royal Wedding in a storm of mounting abuse. In London, her response was to attend fifteen parties in five days with her best friend, Betsy Bloomingdale. Her motorcade roared through the hush of the English countryside. She was excoriated by the British press. When she returned, she disappeared with the president for a month to Casa Equestria.

During the summer, she threw herself into her First Lady activities. She visited orphanages and met with foster grandparents. She looked for a researcher for a book on foster-grandparenting. She made statements about the drug problem, posed with retarded children, and even made time to show Mother Teresa around the family quarters. "I don't understand why the press thinks Nancy just dabbles with her activities," a close friend says. "She is genuinely concerned."

She also went to lunch, a series of lunches, organized by Tish Baldrige, who used to work for Jackie Kennedy. The idea was to get Nancy Reagan involved with the community, to introduce her to Washington's first ladies: Evangeline Bruce, Polly Fritchey, Oatsie Charles, Susan Mary Alsop. The Georgetown ladies were thrilled when the First Lady came to call. A matron was said to have been so excited that she rented plants. The lunches were small, usually six women, which presented a problem for the hostess because who wanted to offend the uninvited seventh friend? One hostess imported her ladies from out of town.

Bended knee: *Diana Vreeland, Prince Charles.*

THE REAGANS ARE MORE ISOLATED NOW. THEY STAY home a lot. So do their friends. Betsy Bloomingdale's husband, Alfred, is ill—she stays on the West Coast with him. The Annenbergs have given up their apartment at the Watergate. "After you've been to a few state dinners, heard 'Hail to the Chief' and then the same Hollywood stories, you realize it's not all that interesting after all," a Washington hostess says. "It's really pretty dull."

Security is a problem. The shooting last March has quieted the Reagans, spooked them. Even Carolyn Deaver, the wife of Michael Deaver, one of Reagan's "big three" aides, tells her friends she's nervous in crowds. The curse of the Libyan hit squad has caused even the most minor events to be covered with Secret Service. At a recent going-away party for Lyn Nofziger, with only a few Cabinet officers among the crowd, the Secret Service was at every door. "The president doesn't like to go out to dinner much anymore," says Peter McCoy. "The entire neighborhood is blocked off, traffic is diverted, special phones have to be installed."

Security is not the only reason for the isolation. Washington has changed, too. In the past, the White House has always set the tone for social Washington. A dinner was a disaster unless you had a certain mix: a senator, a congressman, an influential journalist, maybe a TV personality, someone from an embassy or the State Department, *and* someone from the White House. Until Carter and Reagan, 30 years of presidents had come from this Washington world. Even Ike came from the Washington military. These presidents understood Washington, thrived on its social fabric of mutual favors and temporary admirations, its power eddies and subtle vibrations. Washington dinners are always subliminally about work. The Washington-dinner-party question is "How does it cut?" In this Washington, for decades, the president was always the leader of the country club.

Watergate began to change this. The leader of the country club might have gone to jail. Journalists became more glamorous. The Fords clearly weren't there to stay. The Carters made an effort, but it didn't work. They were considered cornballs and hostile, parochial out-of-towners who felt that anyone going to parties, as Carter once said, "wasn't working hard enough."

Meanwhile, the rest of Washington made a discovery: It didn't need the White House so very badly. The Carters vanished to Georgia; the Reagans will ultimately be back near Beverly Hills. The permanent Washington—career politicians, Georgetown dowagers, journalists, arts figures—remains. The permanent Washington is mostly liberal. "We're a very inbred little southern town, with all those idiosyncrasies," a member of permanent Washington says. The Reagans' values isolate them even more from this terrain. "I was at a huge party last week," a first-rung Georgetown hostess says, "and I never heard the Reagans' name

Photographs by Michael Evans/The White House.

mentioned once. It was as if they didn't exist. People are finally beginning to realize how limited they are. I mean, who wants to talk about china?"

"The First Lady's Georgetown lunches didn't really work," a Georgetown watcher says. "There was no common language. However exciting it was to have the First Lady in the house, finally nobody was won over." How could they have been? The Georgetown women are readers, women who live in eccentric old houses, who favor plain hair, talk, and pearls. This draws a social line. So do the Reagan policies. "Mrs. Reagan is not exactly the type to discuss her views on abortion over lunch," a hostess says.

SO MUCH EASIER TO STAY WITH ONE'S OWN. YOU CAN see this in the Reagans' new patterns of entertaining. They still go out to dinner once in a while—they were scheduled to go to George Will's a week or so ago. But the guests around them are philosophically in tune. Or at least non-threatening: Jim Palmer, the pitcher, and the basketball coach from Georgetown University were invited to the Will dinner.

The White House screenings are non-threatening, too. The Reagans schedule them frequently. Sometimes guests are invited for lunch and a movie on a Sunday afternoon. Conversation is not the point. Entertainment is. These long nights in the White House screening room have become a very big deal indeed. A while back George Will and Alexander Haig appeared on *This Week With David Brinkley.* Just before they went on the air, Will turned to Haig in a classic moment of one-upmanship: "How'd you like the movie?" he said.

Recently, a few guests at a screening of *From Mao to Mozart: Isaac Stern in China* were surprised to see David Begelman arrive for dinner. These guests of the president's have no trouble explaining away his loyalty to Frank Sinatra: It's based on history, campaign favors, Nancy's affections—she calls him "Francis Albert." (He still drops in about once a month for dinner, but always without fanfare.) The guests can forgive Betsy Bloomingdale her old run-in with the New York Customs officials, her changing of the prices on her Paris tags. But David Begelman? An embezzler?

Reagan is relaxed in his screening room. He puts his feet up, asks his guests if they need to use the bathroom, waits to start the movie until everybody's returned. In front of each guest is a table with a silver bowl of popcorn. The president adores popcorn. After dinner, he works his way through his bowl and then moves Nancy's over and makes it two.

THE STATE DINNERS ARE THE CENTERPIECE. EVERY president has had his own state-dinner style. The Eisenhowers used to sit together, presiding over a long table. Jackie Kennedy broke up the tables into Georgetown-style clusters of eight and ten. The Carters' state dinners were like benefits. The Reagans' are brilliantly organized and relaxed.

There are eight tables for twelve. From the moment a guest arrives, every member of the staff is able to say, "May I take your coat, Mr. —." There are cards for the entertainment, and, a guest says, "they really know how to move you from room to room." There's not a lot of flexibility in these state dinners: Most of the guests are diplomats and others whose presence is dictated by the visiting head of state. The balance is what tells you about a president, whom he wants to flatter or confer favor upon (the guest lists are published in the Washington *Post*). The Reagans' favors go to The Group or to the Washington "green book"—a kind of social-political register—and, inevitably, to the Hollywood stars, the ones close in age to the president. This mix is determined by Mrs. Reagan and her social secretary, Muffie Brandon, who comes from the green-book world. So far the prime ministers of Japan, Israel, and Great Britain, the presidents of Egypt and Venezuela, and the kings of Jordan and Spain, among others, have been entertained.

The state dinners cause comment, too. It's not that Nancy Reagan doesn't know how to give a dinner. She does. "She asks the cook to prepare three sample menus and then decides," Peter McCoy says. She knows her table arrangements and how to place the little Madison Avenue bud vases on a mirror and accent them with tiny votive lights. She's cut the size of the state dinners down from 130 guests to 96. She knows her way around a green moiré tablecloth. In other years, the waiters stumbled over chairs. Trays would often fly across the State Dining Room. Now the after-dinner entertainment is just as perfectly organized: Everyone gets a chair. Now you're seated to watch Robert Goulet work the room. This is something new at the White House. The drinks before dinner are organized, too: You can have your choice—club soda, orange juice, white wine. All of this gets a lot of points with the Reagan social defenders, like the columnist Betty Beale.

Star turn: *Nancy with Warren Beatty and Diane Keaton at the* Reds *screening.*

Betty Beale defends the china policy too. "There was a lunch for Sandra O'Connor," she says, "and the coffee went right through Mrs. Lewis Powell's cracked cup. Another guest turned his cup over because he didn't want coffee, and there were chips all over the bottom. *Chips.* At the White House."

At any dinner, there are subtle shifts, turnings of the head for the famous, the neck arch to the man with power, the

Photograph by Bill Fitz-Patrick/The White House.

strain to hear his words. Kissinger monopolized his table, as did Nixon. Not Reagan. He hangs back, lets others talk. When he does talk, he often tells Hollywood stories or homilies: I-talked-to-a-bus-driver-today-and-do-you-know-what-he-told me? The guests are usually taken aback: The talk is non-political, non-Washington, convivial-country-club.

The guests come as a surprise. Old-time Hollywood: Cary Grant, Gordon MacRae, Gregory Peck, Jimmy Stewart. "It makes an even bigger circus out of what is already a circus," a guest says. "Once, when Omar Sharif didn't show up, that's what everybody talked about all night." The politicians don't like this. "In the past year," says a former Reagan associate, "very few Reagan state chairmen have been invited to the White House. These guys put him in office. He's so uninterested in politics that all he does is socialize with people who never wanted him, the elitists who wanted Bush."

Two to tango: *The Reagans dance at their party for the king and queen of Spain.*

The former associate blames Muffie Brandon and Nancy Reagan for this. "Nancy Reagan doesn't feel comfortable around the polyester set," he says. Muffie and Nancy make a perfect pair. The social secretary became something of a figure in Washington when she married the London *Times* man Henry Brandon. It is a marriage so old-fashioned that Henry Brandon used to dismiss her when the dinner-party conversation would turn to politics. Even now, when she works late at the White House, Muffie Brandon "gets hysterical if she's not at home to cook Henry his dinner," a friend of hers says.

She is a nanny for Nancy Reagan, too. Like the First Lady, she reveres appearances. "We do not wear pants. We do not wear clogs. We represent our country," Brandon once told *Interview.* Not long ago, she said, "The White House is having a tablecloth crisis." Now she no longer gives interviews. A few weeks before she was hired, Muffie joined the Women's National Democratic Club. "Ear" reported that Pamela Harriman had pulled a few strings to get her in. Muffie was said to have called the club and announced that she must resign. But, she insisted, she didn't want anyone gossiping about it.

JERRY ZIPKIN HAS BECOME IMPORTANT, TOO. BUT SOMEthing strange has happened to him since he's become known as Nancy Reagan's closest man friend, as he describes it, and a semi-household word. Le Zip has started to speak a peculiar Park Avenue style of French. "*Je suis ici,*" he says on the telephone to his friends the moment he arrives in the capital. Jerry Zipkin has never been so busy. His mother, whom he lived with, passed away. Now he is free to devote himself to his rental buildings and his other ladies: They all need, they say, his flattery, his gossip, his ministrations, his advice on clothes and shoes and hair. He's so busy he's become very formal, necessarily precise.

"This is *Jerome* Zipkin," he said the other day on the telephone. "You know, you just can't imagine what I am going through. *Au fond,* I am a businessman. I am not just a dilettante with nothing to do. Everyone is pursuing me. There was a woman from *Newsweek* who sent me orchids and on the card wrote, 'How can you not see me after I've sent you orchids?' They call me, they pursue me, at seven in the morning and at midnight. Another woman followed me to Washington and waited to ambush me in the lobby of my hotel. She waited there till 11:45 for me to come home, and then she left me a nasty note which said, 'I have waited for you to come back till 11:45, and now I will await your call, which I know may never come.' I can assure you she was right. All of these people who are pursuing me are just so devoid of *politesse.* Can you imagine that one of the people from another newsmagazine called me at seven, as I was leaving for dinner, and said, 'Please go through your picture file. I need some stills.' I said, 'When do you need these stills?' She said, 'Right now. Tonight.' She knew that I took pictures at parties. So I went through my files for her, but I just don't know what's happened to manners. *I* never wanted this attention."

"Nobody understands how she can be friendly with the First Fop," a Georgetown hostess says. "Zipkin is antithetical to everything this city stands for: true knowledge, earnestness, seriousness of purpose, work."

Zipkin has his defenders. The socialites have a way of praising him: "I've known him forever." "When my mother was sick, he visited her every day." Like Muffie Brandon, Jerry Zipkin is discussed in nanny terms: the first one there with the chicken soup. "The First Lady goes through hell in the White House," says Peter McCoy. "Anyone who makes her laugh shouldn't be begrudged."

THE NANCY HUG: JERRY GETS IT, THAT'S FOR SURE. SO did Fleur Cowles at a recent do. The First Lady stands at the entrance to the Blue Room. Often, at a large reception, it is impossible to avoid her on your way to the waiting punch, says a guest. Nancy steps forward, takes a breath; her arms shoot in the air. "Fleur!" she cries. Then those arms find their target, seize it. They embrace. "You never know when to pull away," a First Lady friend says. "She is that warm."

So all the friends say. In Washington now, the core group remains: There are staff friends and friend friends. One of the latter is Nancy Reynolds, a tough-minded former-senator's daughter, a Bendix Corporation executive. Nancy Reynolds knows her way around Washington—during the campaign she was Nancy Reagan's press secretary. They still go to lunch. A few people in Washington think the two Nancys haven't been so close since an article in the New York *Times* in the fall connected Nancy Reynolds to the Blair House–bugging leak. "That just isn't true," a source close to Reynolds says. "Nancy Reagan doesn't hold grudges." "If Nancy Reagan pulled away from Nancy Reynolds," another friend says, "it would be a terrible mistake. She is the only one around the First Lady who has the faintest idea of what is going on."

The Deavers—Carolyn and Mike—are the other crossover

Photograph by Bill Fitz-Patrick/The White House.

"...The Reagan style—screenings with popcorn..."

friends. Nancy Reagan depends on Michael Deaver for advice. He's a P.R. man from Los Angeles, a smoothy. He once worked his way around the world playing piano. He and the First Lady see eye to eye. Apparently, it was Deaver who organized the White House screening of *Reds*, which had most of the right wing of the president's party up in arms. He is a man with upper-middle-class tastes, a fondness for seed catalogues, who says, "I'm going back into the private sector because I can't afford to live on $60,000 a year."

A few weeks ago, the friends were out partying again. That day in Washington, the Air Florida flight had crashed into the Potomac during a snowstorm and 78 people had been killed. The party went on as planned. It was a going-away party for Lyn Nofziger, a White House aide. Black-tie, of course. Nofziger was leaving under a slight cloud. The word had been out for months that he was *persona non grata* with the First Lady. She hated his looks, his inelegant clothes, his views. Nofziger had been passed over for the press secretary's job. Inelegance was everywhere: The organizer was a St. Louis promoter named Roy Pfautch, who so honored his friend's leaving that the announcement board at the Washington Sheraton said, ROY PFAUTCH'S PARTY. It was Pfautch's moment to profit by being close to power, and, in true Washington spirit, he wasn't going to let a plane crash slow a good time.

The theme was a circus, as in "Life's a circus when you know Lyn Nofziger," and a calliope was blasting in the frigid, moribund atmosphere. Mignon the elephant came out and stood there with his sweeper, clowns circulated cotton candy and peanuts, but the mood was grotesque, surreal. Mr. and Mrs. William French Smith walked into the ballroom. That week he was under special fire because of the administration's decision that colleges that discriminate against blacks could claim tax-exempt status. He seemed perfectly cheerful. Smith, Reagan's former lawyer on the West Coast, was rewarded for his friendship with the job of attorney general. He's very pleasant. Everyone is so pleasant around the Reagans.

Was he concerned about the college-discrimination issue? "Not at all." He laughed, reached for a drink, his eyes fixed somewhere near Mignon the pachyderm. Then he said he was having a wonderful time in Washington and he loved going out a lot because "I have a fatal curiosity to go to all these events we shouldn't do." At this point, Jean Smith arrived, and as the calliope blared, she chatted amiably. She was wearing a black lace dress studded with red jewels, and she looked like Spring Byington, her own feathers-by-Julius hair neatly in place. Jean Smith is pleasant, too. She was saying that *she* was loving Washington because "all of us have been friends for so many years. It gives it a good feeling." As she spoke, her ruby-and-diamond earrings dangled prettily—later, she would angrily deny to the Washington *Post* that they were real. They looked very real.

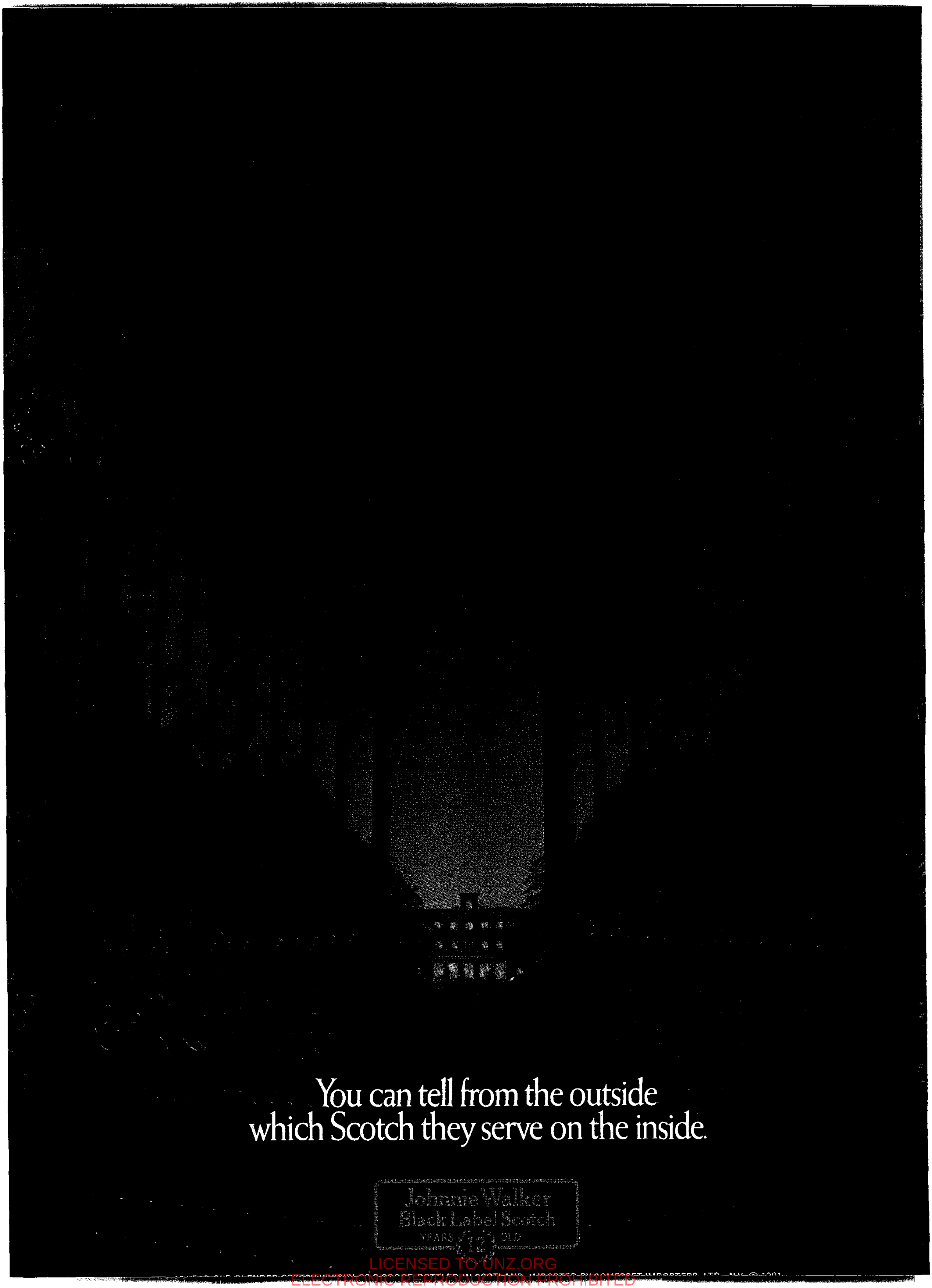
Sometime during the first hour of the party a dark, round-faced man appeared. He looked a little like Bebe Rebozo. He went from Cabinet officer to Cabinet officer, lavishing Hollywood-hello kisses on the wives. He seemed like a William Morris agent in a Tony Curtis film. This man was Charles Wick, President Reagan's closest Washington pal. Wick comes out of Hollywood, too. His name used to be Zwick—he changed it to Charles Z. Wick—and for a while he worked as an arranger for Tommy Dorsey. After that, he was an agent. His main client was the band singer Frances Langford. Frances Langford married Ralph Evinrude, as in Evinrude Motors, and Evinrude and Wick went into the nursing-home business. He made a lot of money. Wick is now head of the International Communication Agency. In a way, that's show business, too: Charles Wick now oversees the Voice of America. In Wick's first year running I.C.A., the Voice of America's news director quit. Wick was said to be trying to turn the Voice of America into a propaganda machine. Maybe, like Roosevelt, Wick is just "trying to try something new." Like his television project, *Let Poland Be Poland*, which Wick has described as "the biggest show in the history of the world." Wick enlisted some experts for this effort: Charlton Heston and Frank Sinatra singing in phonetic Polish, all of which prompted a reporter to remark somewhat acerbically the other night on the evening news, "Of all the European countries, only Luxembourg agreed to show it sight unseen." In the event, when it was shown last week, the program was dismissed as dull propaganda.

The Reagans spend a lot of time with the Wicks. Nancy Reagan and Mary Jane Wick brought their children up together. The Reagans went to the Wicks' apartment on Christmas Eve. Mary Jane Wick is very blond, very proper, also perfectly dressed, with a ready smile. She lives in a tight circle, too: At the Lyn Nofziger party she was complaining about the paralysis in Washington. "It took me two hours today to travel from the Watergate to the Capitol Hill Club." In Washington, that route is a metaphor, a whole world. The Watergate is the Watergate. The Capitol Hill Club is where Mary Jane Wick raises money for her pet charity, Republicans Abroad. Mary Jane Wick is very sensitive to criticism: "Everyone is always needling us in the press. During the inaugural, I was so criticized because I told reporters that everyone should wear white tie to show their respect. Well, I'm sorry, but the office of the president is the highest in the land."

Alone together: *Waiting for the guests.*

The night of the first-anniversary dinner of the inaugural, Wick was in high spirits. He hovered around Betty Adams and the New York socialite, singing a Jerome Kern medley. The Reagans and the Wicks share a love for great American standards—an encyclopedia of emotions simplified into an anthology of songs. He was still singing as he made his way out of the Washington Hilton ballroom, crooning in the ear of the New York socialite. She was loaded down with her party favors: *A Great New Beginning*, a commemorative complete with photos of Sinatra and Johnny Carson. Her Jelly Belly jelly beans balanced precariously in front of her, propped on top of the book. The book rested against her chest. "Oh, Charles, Charles," she called out. In the ballroom, Marie Osmond was still singing. "Look," the socialite giggled. "I have my jelly beans!" The director of the International Communication Agency made a half-pirouette and then hummed the ending of "Make Believe." The socialite giggled. So did Charles Wick. The president's best friend, at any rate, was having the time of his life. ■

Photograph by Bill Fitz-Patrick/The White House.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The Voice of The New Vulnerability

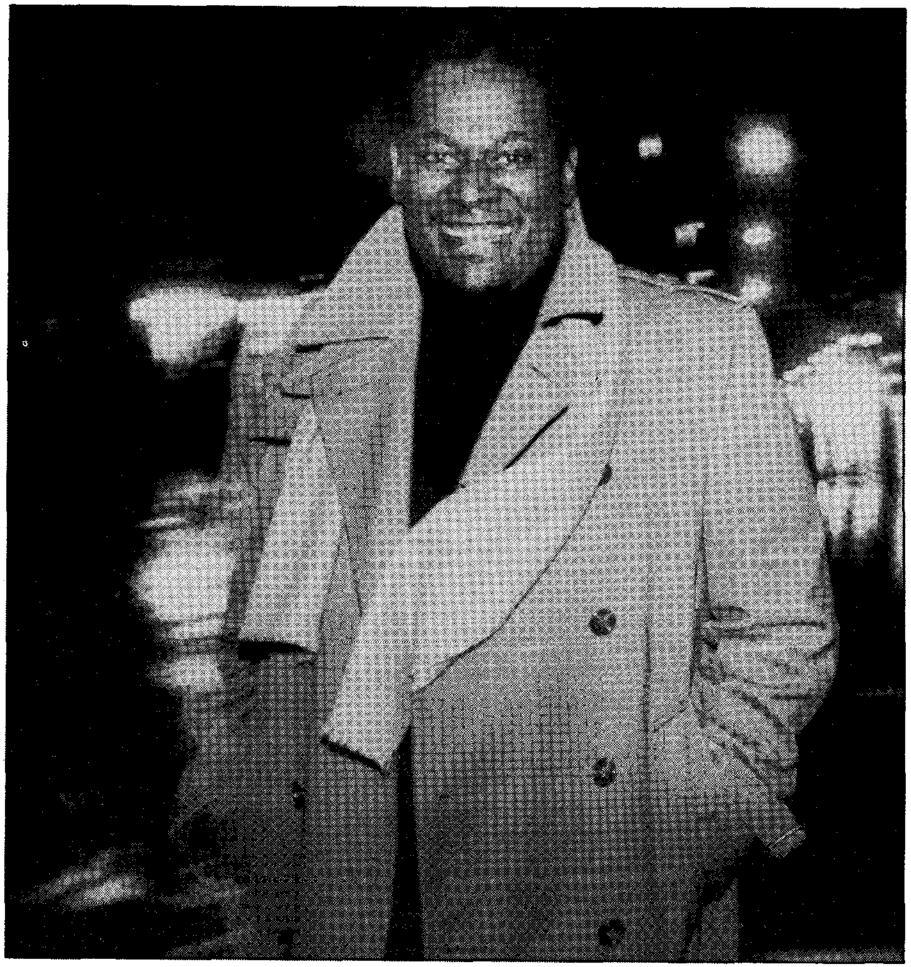
By Orde Coombs

"...The talk among recording-industry insiders is that Luther Vandross may be one of the great voices of the eighties..."

THE SAVOY, ON WEST 44TH Street, is packed by 10 P.M., although Luther Vandross does not come on for another hour. Outside, the air is wintry, and the Saturday-night scalpers are having a tough time getting rid of their tickets. No teenagers are passing by, no music lovers who have heard of Vandross and decided, on the spur of the moment, to catch his act. The fans tonight are among the cream of New York's music business, the cognoscenti, who know the gossip—and the pain. They have known Vandross's work for years; they have called him a musician's musician and have marveled at his skill. Now, with his million-selling single, "Never Too Much," in their ears, they have come to acknowledge him as a star.

They are a decorous bunch. No reefer smell is in the air; no scarlet hair or punk outfits decorate the room. There are touches of affluence: Jewelry flashes, and mink coats are casually thrown over chrome chairs. But there is little flamboyance, no staccato laughter, no spiraling need to impress. There is an excitement at the edges, a feeling that something good awaits. A collective expectancy ripples through the crowd and makes the heart beat faster.

The background singers come on, two men, two women, all in pink, snapping their fingers and waiting for Vandross. He walks onstage, white teeth gleaming, face open, and with a kind of concentrated determination to please. He runs through some songs as he moves across the floor in his short green sequined jacket and black trousers. There is no fancy footwork, no artifice, just his voice holding notes, caressing them, and then sending them out in warm waves to a gratified but not ecstatic audience. I am beginning to wonder what the noise has all been about when, suddenly, Vandross catches fire. The talk among the recording insiders that his may well be one of the great voices of the eighties seems, all at once, to be rooted in reality rather than in hype.



Sensitive soul: *At Vandross's concerts, macho posturing takes a beating.*

He tells the audience, "On all of my albums I intend to sing one song in honor of each of the reigning black divas. This song is in honor of Dionne Warwick." And then he starts to moan, to ululate, to pour into the slightest vocal shudder a mountain of emotion. He is a man simultaneously in heat and in pain as he starts the 1964 Burt Bacharach–Hal David classic "A House Is Not a Home." He comes close to overdoing it, stretching out the lyrics almost to the point of distortion, but he knows that as he sings of a lost love he touches the memory of everyone in that room. He laments that he "has a broken heart,"

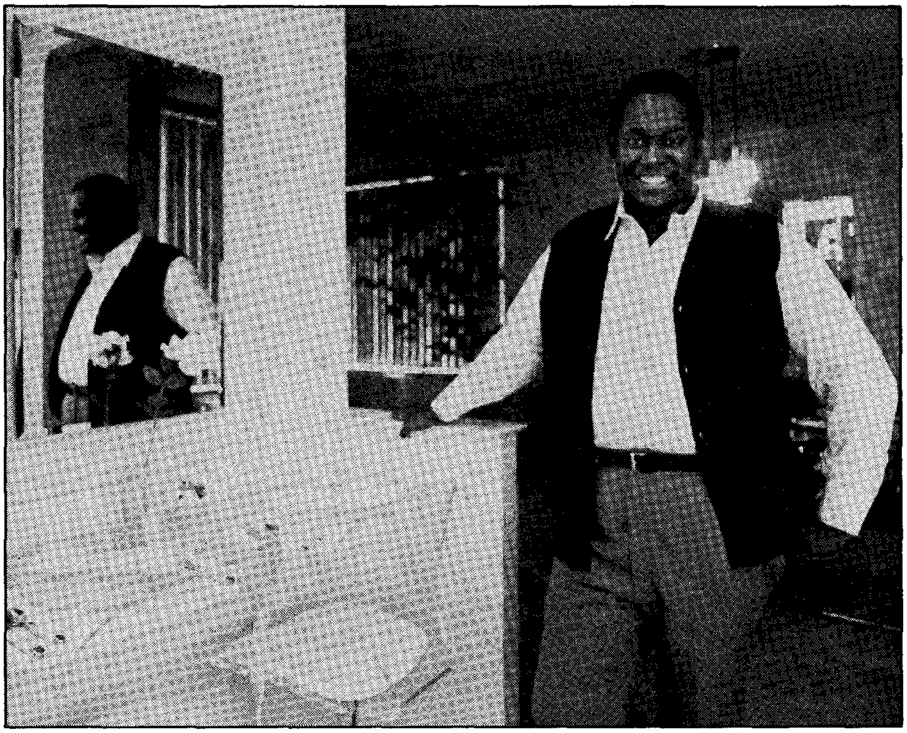
Photographed by Lynn Goldsmith/L.G.I.

pleading later that his beloved should not "let one mistake keep us apart." And then he swings away from self-pity. He angrily crashes his microphone stand to the floor and asserts his right to love: "I'm not meant to live alone." The audience rides with him, through his slough of despair and up to some new, expectant plain: "Please be there/Still in love with me."

The audience is on its feet, but the applause is mixed with stifled sobs, and all around me hands quickly brush away falling tears. At the next table, a woman in white mink and green mascara cries softly and shakes her head. She does not applaud. She simply looks at the stage and rocks her upper torso. And I wonder what ancient wrong or longing this song has dredged up for her. But I don't ask. I just watch the green-tinged teardrops course down her too white chiseled face. But the reaction of the men interests me most, for I can see that the eyes of many are wet, and they seem to be holding on to their women with a tightness born more out of desperation than love. Macho posturing is taking a beating here tonight: The men seem happy to proclaim their vulnerability and to assure their women that not every place they hang their hat feels like home. It is the absence of closeness, of continuity, that is causing those masculine tears.

Could it be that since sex was everywhere in the seventies it is being devalued now? And since in the decade just past we marched alone, determined to find the "me" and to give it full rein, could it be that the need for "we" is now upon us? I don't know. But as Win Wilford, a V.P. for publicity at Epic records (Vandross's label), notes, "I see men come up to Luther and say, 'I have your album, man, and I've worn it out.'" Most of Vandross's songs are not about sex, not about turning them on and then getting down, but about the wonder of a lover, about need and closeness: "Who needs to go to work to hustle for another dollar/I'd rather be with you 'cause you make my heart scream and holler."* This is in direct contrast to mainstream pop and rhythm and blues, where, in keeping with contemporary mores, the call to sex is unshaded by subtlety. But some people are growing tired of letting it all hang out, and Vandross's lyrics speak to a special romantic need. "In Los Angeles," says Jerome Gasper, the man who brought him to Epic, "the women brought him flowers."

A RECENT SATURDAY AFTERnoon. Action Down Under, Macy's basement attempt to attract the city's young men who like fashionable clothes, is alive with browsers. The wisdom of such places is that shoppers do not want silence, so the music is continuous, with hardly a pause from one bass man's notes to another's. "A House Is Not a Home" begins, and as the men walk through the shop looking at marked-down sweaters, I watch them. Some hum, some move their heads, but most seem caught up in the music. It is not that they are hearing something new—the regulars here are among the city's most intense lovers of contemporary music. I watch three of them at the cash register. They are singing sotto voce. But as Vandross's tenor soars—"But a room is not a house, and a house is not a home"—they cannot restrain themselves, and for a few seconds a chorus line forms in the basement of the world's largest department store, spreading with verve the message of the new vulnerability.



The pink palace: *Vandross earned his digs by singing backup and writing arrangements.*

THE WALLS ARE PINK. THE carpet is wall-to-wall and pink. There are mirrors everywhere, and glass, and an abundance of brass. It is not a tasteless place, just grand contemporary, designed to knock all visitors dead. The living room is not meant to be lived in. Just displayed. A testimony to fast, new money. A totem to success. This is Vandross's space on the twenty-fifth floor of a high rise with a Lincoln Center view. He's been living in this pink palace for the past eight months, for since 1977 he's been one of this country's top jingle singers. Whatever an advertiser wanted to sell, Vandross would supply the commercial sound needed to sell it. All around this city in the late seventies, the producers of jingles called in Vandross, and so, at one time or another, he has sung about the wonders of Mountain Dew, Kentucky Fried Chicken, Burger King, Juicy Fruit gum, and Schaefer and Miller beer.

He could have stayed there, singing his 30-second odes to capitalism, but by the summer and fall of 1980 he was a very unhappy man. He knew that people on both coasts hummed his ditties, but outside of the recording industry nobody knew his name. A funk settled in. He gorged himself on the food sent up from neighborhood delicatessens. He knew that he should not eat so much. He was sensitive about his weight—had been from puberty—but he simply could not end his spate of overindulgence. He was not yet 30, but he was a man in a hurry. He wanted to make up for all those years when he had stood onstage as a backup singer, shaping harmonies and shading tones that made other people sound good. He was tired of that. Tired, too, of 30-second tapes. He was no longer interested in being a prop. He wanted to be a star.

Jerome Gasper, director of progressive music (read "black") at Epic records for the last two years and in the record business for the last twenty, remembers that time: "Luther knew he was ready. He wanted a deal as a solo artist. He was ready for fame." Vandross had tried with his own group—Luther—earlier. He had made two albums for Atlantic records in 1976, and both had gone nowhere. In 1978, Gasper had brought him to R.C.A., but the powers were not interested. The executives knew that Vandross had sung background vocals for Carly Simon, Bette Midler, and a host of other singers. They

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"...He could have continued as one of the top jingle singers, but he was tired of being a prop. He wanted to be a star..."

knew that he had written music for David Bowie, for Roberta Flack, and for the Broadway and movie productions of *The Wiz.* They were aware that he had arranged the voices for hit records by Donna Summer, Ringo Starr, and Cat Stevens, but they would not take a chance. They were looking for a disco voice, and his was already charting the course for the new male vulnerability.

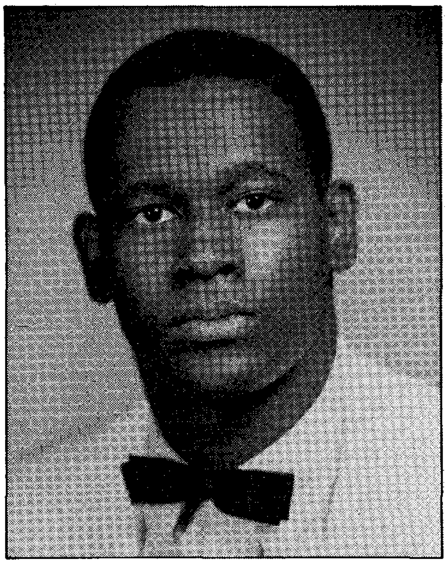
In the summer of 1980, Gasper, in his new job, brought Vandross to Epic. And this time lightning struck. The decision men liked what they heard, and Vandross found a home. Enter David Franklin. This attorney-manager, who lives in Atlanta, is called "the smiling cobra" by friends and enemies in the record business (he rather likes the appellation). It was he who pushed Richard Pryor's salary into the stratosphere, and found himself rewarded in the summer of 1977 with a Rolls-Royce. (Now, however, he and Pryor are in the courts.)

Most managers control the record companies' access to their stars. But Franklin wanted to make sure that everyone at Epic understood how good Vandross was, and so he made him available to all the creative talent at the company. "I wanted as many fathers of success as possible," says Franklin. "That way they would work harder for him." Although it took from August 1980 to March 1981 to complete the deal, by the time the ink was dry, Vandross was a familiar face at Epic.

The signing galvanized Vandross. He began to lose weight. He wrote, mixed, and finally produced *Never Too Much,* his first album for Epic. It was October 1981, fourteen months after Gasper had brought him to the imposing tower at 51 West 52nd Street, where Epic, as a subsidiary of C.B.S., Inc., is housed. The single "Never Too Much" took off immediately on the pop charts, and it received heavy airplay from New York's radio stations. People began to hum it in the streets, in subways, in the gentle fall afternoons in Central Park: "A million days in your arms is never too much and I just don't wanna stop."* It was time to see the face behind the voice.

IT IS A BIT MORE DIFFICULT TO GET to know the man behind the face, however, for no matter how at ease Vandross seems, no matter how open, he remains a child of New York, and he knows that he who watches carefully, survives.

He grew up in the Alfred E. Smith housing project, on the Lower East Side, and in the southeast Bronx. His paternal grandparents had emigrated from the Dutch West Indies, and his mother had come from the small town of Marion, South Carolina, to the promised land of New York. When Luther was three, she tried to get him to play the piano, and at eight, when his father died, she made sure that all her gifts to him led him inexorably toward a career in music. "Her influence was incredible," Vandross remembers. "But in a very subliminal way. My brother would get a bicycle for Christmas. I would get records by Aretha Franklin." "Was it really all that deliberate?," I ask. "Was she trying to get you to go into something that she once wanted to have but couldn't because of circumstance?"


High school: *Living for the Supremes.*

"I don't know," says Vandross. "All I know is that she knew instinctively that I would spend my life surrounded by music. Let me show you what I mean. Once she asked my brother and me to clean up while she went out. We fooled around, watching television. She came back and met the cleaning undone. She made him do it. She let me off, or so I thought, until Sunday night came and the Supremes were to appear on *The Ed Sullivan Show.* She prevented me from watching them, because she knew *that*—not a licking—would truly teach me a lesson. She knew what she was doing."

He went to Taft High School, in the Bronx, and was a B-plus student for three years. Then, in his last year, his grades plummeted to a C-minus. "Why?" "I couldn't study. Diana Ross left the Supremes." It sounds fatuous, a line to throw, with some whimsy, at a too serious journalist. But as I listen to him I begin to understand that he means every word. Vandross came of age in the late sixties, a poor, fat black teenager with few anchors in his life. School did not challenge him. The church was not his natural home. He could not run the streets, because running was a chore. He had to find a gimmick to escape the hand that life seemed to be ready to deal him. He tried college, Western Michigan University, in Kalamazoo, but left after a year. "I spent all that time sitting in the student lounge and playing Aretha Franklin's records over and over again. I was learning from her."

There were many others like him in this city as the sixties ended. Young black men and women born too late for the civil-rights tumult in the South but not too late to watch American cities burn. The war in Vietnam was on their minds, and they needed the camaraderie of gangs to assure themselves that they would make it. Vandross found his gang through his love of music. Fonzi Thornton, the male background singer with Chic, one of the most innovative pop groups around, explains: "Luther and I have been friends for fifteen years. All through high school we would listen to the Motown groups and copy their sounds. We knew the work of every good black artist. We didn't have any money. We didn't have any musical training. All we had were our ears and the determination to go through the doors that would lead to our success in the music world."

Sometimes as they walked through the Bronx's sweltering summer streets they would break into song, gliding their voices through melodies, finding the correct pitch, and then looking at each other, certain in the knowledge that one day the success their environment denied them would be theirs because of a love of music. And their dreams did not wither and die. In addition to Luther and Fonzi, the gang included Carlos Alomar, a guitarist for David Bowie; Robin Clark, Alomar's wife and a sessions singer; Bruce Wallace, Luther's production manager; and Diane Sumler, now a Brooklyn housewife, but with a voice that Vandross says "you could just die over."

This gift, this talent, they could develop on their own. Singing was the food that nurtured their self-confidence. They did not need the doubts of teachers and schoolmates who thought that race and class would stop them short of success. It is no wonder, then, that Vandross, who speaks with a certain exactitude and who takes an obvious delight in hearing his repartee, would say on the stage of the Savoy, when he was handed his first gold album, "This is my diploma."

The road to the diploma was not very

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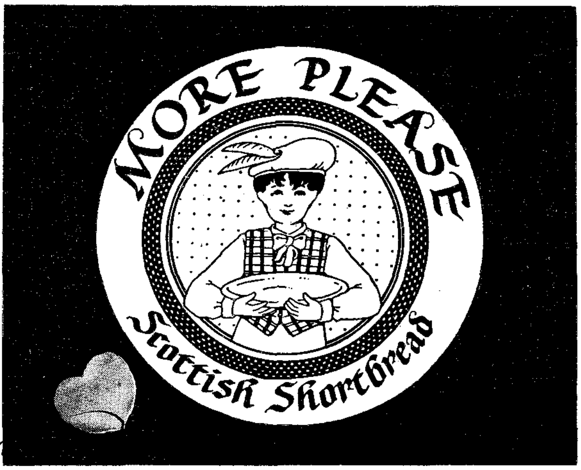
smooth, but once he found his highway, the potholes seemed to vanish. He had come home from Western Michigan University in the summer of 1970 with heightened feelings of inadequacy. He had flunked out of school. He had no plan, no scheme to create the kind of world he knew he must have. He picked up odd singing jobs.

He reached his nadir when he found himself working for the S & H Green Stamp company, filing defective-merchandise forms. He decided he would rather starve. He quit, and, from time to time, found work as a teacher's aide to pay his bills. "Those were the days of my musical pregnancy," says Vandross, for although nothing was happening, he was trying new vocal arrangements, listening to everything that was new, gauging the talent of the competition.

In August 1974 his life changed dramatically. He had gone to Philadelphia to visit his old friend Alomar, who had already been hired by David Bowie. He began making up vocal arrangements "for the fun of it," and Bowie heard him, was impressed, and hired him as a backup singer. He had done vocal arrangements only for his high-school groups and for his street-singing gang, but Bowie asked him to write the vocal arrangements for his *Young Americans* album. Vandross's career began to gestate. He worked with Bette Midler, who, on meeting him for the first time, said, "You must be Luther," and bit him on the nipple. Vandross was not amused. He was not about to be anybody's fat plaything, not when he knew he was going to be a star. His reputation increased. He was in heavy demand with the top pop singers who recorded in New York, and he began to sing jingles. The pink palace was dreamed up. Cash-flow problems ended.

WE ARE HEADING FOR lunch at Pier 52. Vandross calls the garage for his gray Mercedes with his initials on the doors.

"Hi," he says. "It's Luther." He's wearing a brown cap, a short tan Windbreaker, and the inevitable black pants. A Hispanic maintenance man comes up to him: "The children," he says, "were very happy with the album. They want to know if they can send you a postcard." "Yes," says Vandross. "Anytime." We walk to the garage, and he spends some time joking with the three white guys who are in the middle of their shift. "The car got hit," one says. "Just a little dent, a little bruise." "You wouldn't do that to my baby," says Luther. The small talk is relaxed, easy. Vandross is comfortable, sure of his success, enjoying it, but refusing to play the star. I ask him what he thinks of his role as a singer who brings out the romantic need in women and



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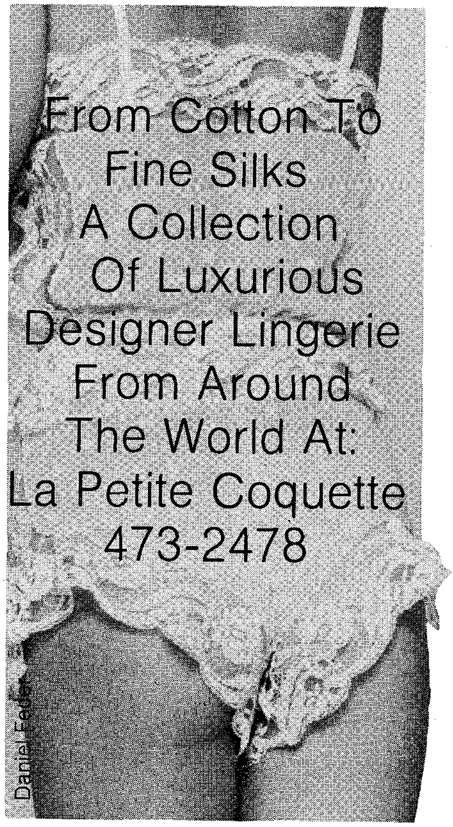
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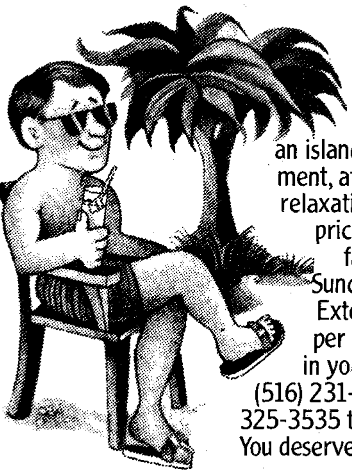
makes men aware of their peculiar vulnerability. "I don't know a thing about that," says Vandross. "I just love to sing. I put all my heart, all my emotion into my songs, and I think that most people believe that my songs have some meaning for them."

A private garbage strike has been on for ten days, and outside Pier 52 the black plastic bags are five feet high. "Is there a strike on or something?" asks Vandross, and then he checks himself. "How dumb. Of course. I heard about it." But the question is revealing, and later when I ask him if he would sing in South Africa, he says that he would have to learn more about the situation there.

Vandross exists almost totally in his world of music, for it was "the sound" that protected him when, as a teenager, he walked the fetid streets of the Bronx. It was the pitch that told him that he could, somehow, get away from the noisome streets, and it is the voice that now buys him all the goodies he wants. If he has a message, it is joy and tenderness. He would rather not deal with confrontation and pain. He would prefer to overwhelm with the sweetness of his sound, rather than with a bitterness that might reflect the lacerations of his experience. Politics is, for him, a sometime thing. But it is precisely this "sweetness" in black contemporary music that is robbing it of its vitality, its special creativity and energy. It is no secret that it is the embrace of all artifice, all calculation, that is selling records these days.

Vandross thinks that this is a result of the disco supremacy of the seventies, when "the voice was very incidental to the music." Now, he thinks, "the focus of the record will be the voice." But what happens if the voice contains, as Amiri Baraka (a.k.a. LeRoi Jones) states in the play *Dutchman,* "no metaphors, no grunts, no wiggles in the dark of [the] soul"? What then becomes of that legacy that has carried the flow, the eddies, the history of a people?

Vandross has the voice to continue this tradition, to make his listeners hear a world in a soupçon of emotion. He knows, too, that no synthesizers, no strings, no stylized formulations can ever join the present to the past. Only the voice can do that. And so he stands at a peculiar place. He has changed managers (leaving David Franklin for another heavyweight, Shep Gordon). In two weeks (February 24) he will be in Los Angeles for the Grammy Awards ceremony, to see if he will be named the best new artist and the best male rhythm-and-blues singer. It will be a heady time. If he steps into the spotlight that night, will he decide to continue to sing the sweet songs of vulnerability that have brought him his new prominence, or will he, now that everybody knows his name, grasp the time to make a statement *for* his time? ■



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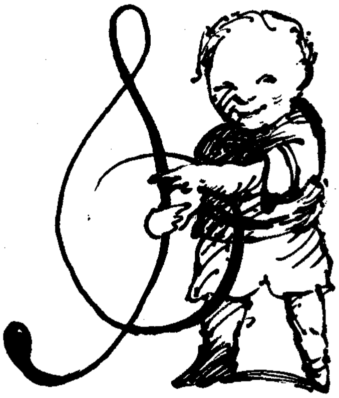
A Child's Garden Of Courses

By Jane J. Young

GROWING UP ON MANHATTAN'S Upper East Side, I studied piano, music theory, ballet, modern dance, drawing, elocution, and woodworking, and in my spare time I attended elementary school. Everybody thought my folks were overdoing it, but today's New York kids have opportunities for aesthetic, intellectual, and physical development that my culture-loving parents never dreamed of. For those in kindergarten and up, there are dozens of activities around town tempting enough to lure even the terminal TV addict away from reruns of *Gilligan's Island.* While Mom and Dad are plugging away at the office, or earning higher degrees, or just getting out of the house for a few hours, Jennifer and Jason can spend their weekday afternoons learning gymnastics, origami, violin, computer programming, Chinese cooking, or French for less than it costs to hire a baby-sitter—who's probably a TV addict, too.

FOR CHILDREN WHOSE PARENTS WORK

THERE ARE MANY FIVE-DAY-A-week programs at reasonable cost that combine child care with culture. One of the newest and best is the **After School Workshop** (122 East 83rd Street, 876-4428), which operates from 1 to 6 P.M. weekdays and also runs holiday and vacation sessions. In a charming, cozy East Side townhouse, kids five to twelve can curl up by the fireplace with a book or join a variety of supervised activities, including dramatics, puppetry, arts and crafts, cooking, carpentry, homework, or play in the park. "Children should not be regimented after school," observes director Sheila Bandman, former head of a nursery school. "They need a relaxed, cheerful atmosphere where they can do something interesting—or nothing much at all." The day I visited, several boys and girls in the sunny front room were making God's-eyes out of yarn, while two tinies nestled on the lap of Averill Powers, a Columbia sophomore, listening to a fairy tale. In the ballroom, five girls were tumbling under the able guidance of Phyllis Tambini, a gymnastics teacher at St. Ignatius Loyola School. Downstairs is a big old-fashioned kitchen where children make apple pancakes and pumpkin bread. Those who are bused from school will be met by a staff member at a nearby corner. Cost: $10 for a three-hour afternoon, including a fruit-and-cheese snack and most materials. Register anytime.



Working parents on the East Side from 59th to 96th Street can enroll their six- to twelve-year-olds in the After School Program at the **Lenox Hill Neighborhood Association** (331 East 70th Street, 744-5022), which operates five afternoons a week from 3 to 6 P.M. and also runs full-day programs and some holiday and vacation sessions. Over 120 kids meet in small groups to plan the week's activities, which may include swimming, gym, woodshop, table games, arts and crafts, dancing, cooking, and homework tutoring. When I was there, several kids did push-ups, six boys played in the game room, and in a subdivided auditorium a group of girls rehearsed a play and several kids did their homework in a quiet corner. The counselors were all warm, friendly, and competent, and most of the kids seemed involved and at home. Cost for a five-day program is $60 a month; part-timers pay $5 a day; admission is ongoing.

The **West Side Y.M.C.A.** (5 West 63rd Street, 787-4400) offers many activities, including swimming, gymnastics, team sports, and "After School Adventures," a program for children seven to twelve, five days a week from 3:30 to 6 P.M. Kids in the after-school program can engage in indoor or outdoor sports, sculpt, make kites, see films, play "new games," go roller skating, or participate in environmental-problem solving in Central Park. The day I visited, a group of six- to nine-year-olds hoofed elegantly in veteran performer Charles Young's tap-dance class, while a solemn troop of white-outfitted seven-year-olds practiced jujitsu under the critical gaze of Richard Burdick. Registration for the ten-week spring session starts February 8. There's a $15 to $45 membership fee; regular courses are $35 to $60 per semester session; the after-school program is $40 per session for one day a week. Frequent students get discounts.

At the **92nd Street Y** (Lexington Avenue at 92nd Street, 427-6000), working parents can take advantage of NOAR, a five-day-a-week after-school program for kids five to eleven. It runs from 2:30 to 6 P.M. and provides activities such as film animation, T-shirt decorating, cooking, sports, and swimming to keep kids busy and amused (the ones I saw seemed both). Classes in art, pottery, and dance (modern, jazz, and ballet) are also available. The School of Music, which always was one of the finest in New York, still is. Here, moppets four and up can study instruments as diverse as the dulcimer and harpsichord, as well as voice and theory. For kids three to six there are Suzuki classes for violin and cello. A

Illustrated by Ken Rinchiari.

"...There are dozens of engaging after-school activities for kids four and up: cello, cooking, ice skating, puppetry, kite-making..."

chorus for boys six and up sings at Alice Tully Hall. Annual membership is $90; one weekly NOAR class per semester is an additional $60. The spring semester starts February 8; call to make sure classes aren't filled.

PRIVATE PLEASURES

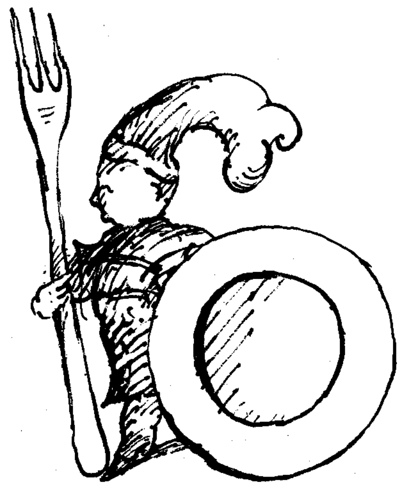
MANY PRIVATE SCHOOLS, including Bank Street, Brooklyn Friends, Caedmon, the Day School, Fieldston, Friends Seminary, Riverdale Country, United Nations International, Cathedral, and Village Community, have afternoon programs for their own students and will take other children if space permits. The first private school to open its after-school program to the public was the **Walden School** (1 East 88th Street, 787-5315), and now it has one of the most ambitious programs in the city. Kids four and up can take classes in soccer, gymnastics, running, arts and crafts, music, and theater, as well as special-interest courses in poetry writing, computer programming, typing, photography, and dinosaurs. Director Lisa Stark has assembled topflight sports instructors, including former Soviet Olympic gymnastics coach Vladimir Reyson, and Barry Geisler, national director of the Road Runners Club Children's Program, who coaches Walden's after-school track team. I watched expert origami instructor Michael Shall teach a group of attentive eight-year-olds to fold an exquisite bird out of colored paper, while in an airy, mirrored dance studio, experienced Brigitte Mourot rehearsed an original dance choreographed by a group of pre-teen girls. Costs vary from $85 per semester for origami to $200 for computer programming. Registration continues until classes are filled.

At the modern, glass-walled **Calhoun School** (433 West End Avenue, at 81st Street, 877-1700), children four and up can choose from over 40 hour-and-a-half classes offered five days a week; they start at 3:30 and range from acting, cooking, and pottery to chess and computers. I sat in on "Move-About," for four- to six-year-olds, in which kids are encouraged to explore the "possibilities of movement" using improvisation, props, and music. Eight tykes staged a hilarious avant-garde happening on a carpeted dais, complete with flashing lights and spontaneous dialogue ("Don't be such a brat!"). The new semester began February 1, but for those who sign up later, tuition will be prorated. Most courses cost $75.

"Our most popular courses are cooking, puppetry, judo, theater games, arts and crafts, and computers," says Jacqueline D'Aiutolo, director of the after-school program for kids five to thirteen at the **Dalton School** (108 East 89th Street, 722-5160, ext. 243), which runs over 25 classes on Mondays, Tuesdays, and Thursdays from 3:30 to 4:30 P.M. (snacks at 3 and teenage supervision until 5:30 P.M. are provided). The facilities and instruction here are first-rate. Specialties are classes in pillow-making, quilting, yoga, calligraphy, flower pressing, and backgammon; there are also programs at Christmas and spring break. In-person registration for the ten-week spring semester starts the second week of February and runs until classes are filled. Courses cost $70 to $100.

ATHLETICS

LIKE J. D. SALINGER'S COMANCHES, sports-minded kids can spend their afternoons honing their skills with private athletic clubs, most of which have been in business over 25 years. These outfits will pick up your kids at school and deliver them home if you live in the right area. They run holiday and vacation programs and playoffs with other clubs on Saturdays. None of it's cheap (admissions to rinks and gyms are extra), but you'll get your money's worth.



Over 500 kids aged four to fourteen (most of them boys) play field hockey, soccer, football, basketball, and baseball with the **Cavalier Athletic Club** (146 Lyons Road, Scarsdale, New York 10583; 212-580-1755), founded in 1935 and owned by personable Gil Mason since 1969. Right now, ice skating and ice hockey are featured; in spring, it's baseball for the older kids. Year-round, younger children play "low organization" games that teach them to run, throw, kick, and climb. On rainy days, there's bowling and indoor soccer and hockey. The robust gang of Cavaliers I watched in Central Park were energetically kicking a soccer ball around under the direction of two firm but friendly coaches (there's usually one counselor to ten kids). Pickups are between 62nd and 96th Streets. Costs, payable at month's end, vary from $10 to $12 a day, depending on how many times a month a kid comes. Saturdays and holidays are $20. Sign up anytime.

At the 33-year-old **Champions Sports Club** (1160 Fifth Avenue, at 97th Street, 427-3800), directed by Oscar "Ozzie" Schwartz and Gil Rubin, the focus is on teaching skills. "We're not a baby-sitting service," says Schwartz. "Kids have to be motivated and able to participate in the activity." There certainly was a fiercely competitive gleam in the eyes of the nine- and ten-year-old boys I watched playing tackle football in Central Park at 99th Street off Fifth Avenue. Kids four to thirteen can learn gymnastics or ice skating. There's also swimming, roller skating, soccer, bowling, tennis, and baseball, and holiday and Saturday trips too. Pickups are at schools between 66th and 96th Streets, but the club will deliver kids home almost anywhere in Manhattan. It's $12 per afternoon, $20 per Saturday (9 A.M. to 4:30 P.M.), plus any

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Bill Axelrod and Ed Lasky, the genial directors of the **Billdave Club** (155 East 85th Street, 289-3700), brood over their four- to eleven-year-olds like mother hens. In business since 1945, the club has built up a loyal following, and it's easy to see why. The atmosphere is low-key and relaxed, which probably accounts for the large number of girls in this group. One afternoon, I watched 35 youngsters five and over arrive at the Central Park Ramble, devour cookies and juice, then split up into teams headed by five obviously well-liked counselors to play soccer, baseball, and catch-me-if-you-can games. A spirited soccer match played by seven-year-old girls was interrupted by lots of giggling. One little boy, lacking team spirit, sang and bounced a ball by himself, but as long as he seemed happy no one bothered him. Kids are picked up at their schools at whatever times they're dismissed and delivered home by 5:30 P.M. Besides soccer and baseball, the club offers football, basketball, ice skating, tennis, swimming, bowling, and gymnastics, depending on the season and day of the week. There are holiday and Saturday trips, too. Enrollment is monthly. One afternoon a week costs $39.50; five afternoons cost $187.50.

The largest and snazziest gymnastics facility for kids in the city is the **Manhattan Gymnastic Center** (405 East 73rd Street, 737-2016), a vast, tentlike structure with Nissen equipment, a new spring floor, and a foam-filled dismount pit. Under the direction of Sylvia Cazacu, former Romanian National Team coach, kids five through sixteen are evaluated and placed in one of twelve levels according to age and skill. There's one instructor for eight students, and the staff members I observed were all doing an excellent job. Corrections were frequent and caring, and even the littlest tumblers looked good. An eighteen-week semester, one class a week, costs $237.64. The spring semester started February 1, but kids can sign up anytime.

Since the 1960s, physical fitness for children has been Suzy Prudden's crusade, and at two modest-size studios (**Suzy Prudden Studios,** 2291 Broadway, at 83rd Street, 595-7100), four of her instructors give invigorating hour-and-a-half classes for kids four and up. "I'm getting away from competitive gymnastics," says Prudden, author of seven exercise books. "Too many unprepared kids are hurting themselves trying to do fancy tricks. I work to build up a foundation of strength and flexibility." Classes start with 45 minutes of warm-ups, during which kids bop rhythmically across the floor in increasingly complicated patterns; then they move on to the equipment room, where they work out on rings, balance beams, horse, and parallel bars. The seventeen-week spring semester, which began February 1, costs $290 for one class a week. Kids can join anytime.

GRAB BAG

IN THE HEART OF THE LINCOLN CENTER area, streamlined Abraham Goodman House, with its spacious studios and two concert halls, is a perfect setting for the **Hebrew Arts School** (129 West 67th Street, 362-8060), which offers a rapidly expanding program of music, art, dance, and theater. Some 350 students aged four and up study musical instruments, theory, and voice with an impressive faculty dominated by English-speaking Russian émigrés, most with distinguished teaching and performing backgrounds. Young beginners can take a combination of "Creative Music for Children"—an introduction to sound, rhythm, and form—and "Introduction to Movement," taught by Helen Lanfer and dancer-choreographer Dafna Soltes. A newly developed dance program includes modern dance, folk dance, aikido, and graded ballet classes given by, among others, former American Ballet Theatre principals John Prinz and Nanette Glushak. The ballet classes I saw, taught by Nancy Bielski and Michelle Benash, were excellent. Each child received individual correction, and the kids were serious, motivated, and talented. Costs range from $250 per fifteen-week term for two ballet classes a week to $270 for private instrumental classes once a week. Kids can enter anytime.

Children four to eight can (and do) learn conversational French, Spanish, and Italian at **Languages for Kids, Inc.** (Uptown Racquet Club, 151 East 86th Street, 477-2728), a unique, highly effective program developed by a team of language experts, early-childhood educators, and psychologists under the direction of former teacher Nancy Conforti. In a relaxed, cheerful atmosphere, seven kids sit cross-legged on a carpet while the instructor beguiles them with custom-designed hand puppets (Pierre and Nanette). "Simon *dit*, put your *mains* on your *jambes!*" she says. Instantly, all hands grip legs. The children play lotto, walk on a line and count, and point to the *porte* and the *chaise*. Toy telephones, large posters, and movable human figures are only a few of the teaching aids used to involve and motivate. There are three nine-week sessions, $85 each. Beginner and intermediate classes meet for 50 minutes once a week. Classes are also held in Brooklyn and on Staten Island (836-1445).

At **Cooking With Class** (Suite 555, 226 East 54th Street, 355-5021), whimsical Janeen Sarlin, a onetime farm girl from Minnesota who's sharpened her

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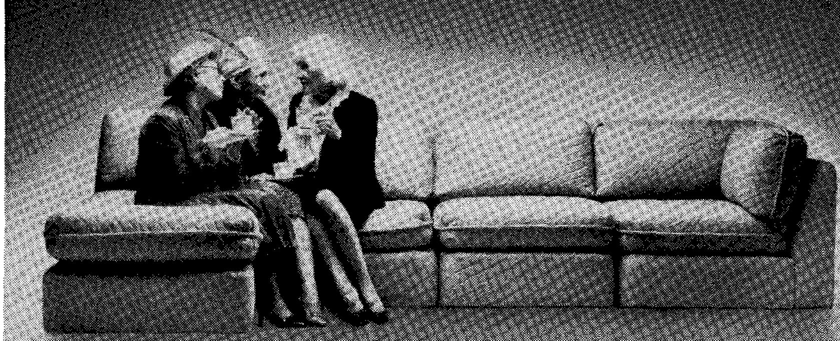

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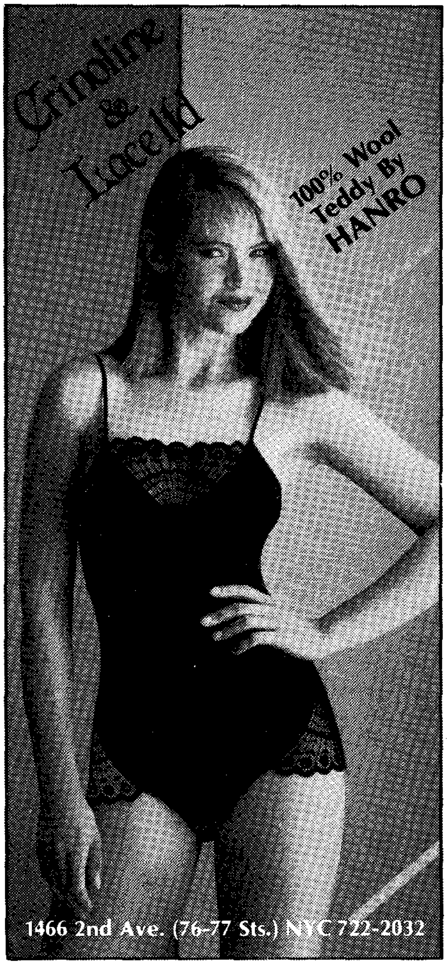

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culinary skills under the finest French chefs, gives a three-session, full-participation cooking course to kids aged six to fourteen on Mondays and Fridays, 3:30 to 5:30 P.M., in her modern studio kitchen. Each session includes a main course, salad, and dessert. During a recent class, six ten- to twelve-year-olds (including two boys) prepared fried wontons, chicken cashew with rice, and fresh pineapple for dessert and ate the meal with chopsticks—and gusto. Her new course, starting February 26, features spaghetti and meatballs with homemade pasta; fried chicken; and another Chinese meal. The three-session course is $70.

Many private schools have computers these days, but generally only a few whiz kids get to use them regularly—or so says Eugene Galanter, professor of psychology and psychophysics at Columbia University. At his recently opened **Children's Computer School** (21 West 86th Street, 580-1335), boys and girls eight to fifteen get hands-on experience on twelve desk-top microcomputers following a curriculum that Professor Galanter devised to teach his three daughters the basics of programming. ("Girls are as good at computers as boys," he claims. "Math ability has little to do with it.") Beginner and intermediate classes are taught in 8-hour modules, 2 hours at a time, so kids can experiment before parents consider a full 32-hour course of study. Seven master teachers and five assistants, all graduate-school or college students and "computer nuts," provide individual attention. For four-and-a-half- to eight-year-olds, the school offers "The Three-R's," a program that familiarizes them with keyboard devices and with video displays of letters and numbers to help with spelling and reading. Teens can also prepare for S.A.T.'s with C.A.I. (computer-assisted instruction). An eight-hour module costs $105. You can register at the end of every month.

Margo Barnes (346 East 78th Street, 249-1506), an accomplished young realist painter who has won critical acclaim for her one-woman shows at several 57th Street galleries, gives hour-and-a-half classes and private lessons in painting, drawing, and graphics to children aged seven and up. Using a variety of media, including watercolors, acrylics, pastels, pen and ink, and charcoal, Barnes has kids draw one another or from still life and teaches older children detailed human anatomy. "Little ones don't care if they make literal representations, but by age nine or so, kids want to draw *real* faces and *real* bodies." Thirteen lessons are $225, and kids can join anytime.

Until two years ago, veteran actress Monica May, a graduate of the Royal Academy of Dramatic Arts who's been in fifteen Broadway plays and on two TV soaps, taught at Lee Strasberg's Theatre Institute. Now she runs the **Children's**

Acting Company (6 East 87th Street, 28 East 35th Street, and Hunter College), which offers professional-level training to kids six to seventeen interested in modeling, TV, theater, or movies (several have won choice jobs)—or just in overcoming shyness. Twice a year, May directs a showcase production with up to eighteen of her students. This year, *Taking the Garbage Out,* based on a poem by Shel Silverstein, got a warm reception from public, critics, and casting agents. Two-hour classes, from 4 to 6 P.M. on Tuesdays and Wednesdays, and on Saturday mornings from 10 A.M. to noon, are limited to twelve students placed by skill and experience rather than age, and include relaxation and sensory exercises, improvisations, monologues, and scenes. In her musical-theater class, kids learn all this and songs from different Broadway shows. A twelve-week spring semester ($150 for one class a week) starts in mid-February and runs through May. Scholarships are available for talented kids (especially boys). Children can join anytime, after a free audition and interview. Call Monica May at 586-6300 for an appointment.

For camera buffs, the **International Center of Photography** (1130 Fifth Avenue, at 94th Street, 860-1776), a museum and school with superb facilities and a highly professional staff, offers after-school workshops on Thursdays and Fridays from 4 to 6 P.M. for kids aged twelve to eighteen. A two-part introductory course in black-and-white photography covers use of a 35-mm. camera (students must bring their own) and darkroom skills. Those who've taken the intermediate black-and-white course are eligible for "Color Printing," a three-hour class on Fridays with professional photographer Jim Beecher. At the workshop I observed, kids brought rolls of film to develop, print, and criticize, and discussed various types of photographs—"symbolic, organic, and abstract." The surprisingly sophisticated teens seemed at ease with both the concepts and the equipment. Workshops are eight sessions long. The spring semester starts February 25. The black-and-white workshops cost $80, including materials. Color printing is $95.

I learned how to touch-type all by myself when I was nine years old. As a result, I type fast and make lots of mistakes. Kids who want to learn to type fast and *accurately* would be better off taking a ten-session course at **Betty Owen Secretarial Systems** (630 Third Avenue, at 40th Street, 867-7667), where boys and girls aged ten and up learn on I.B.M. Selectrics for two hours at a time. Licensed high-school-level teachers use the latest methods for rapid results. Kids can take classes whenever they like, as long as they complete them within a year of signing up. Cost: $120 for ten classes, plus a $20 registration fee. ■

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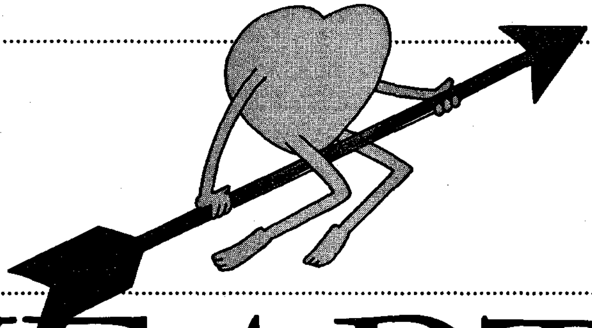
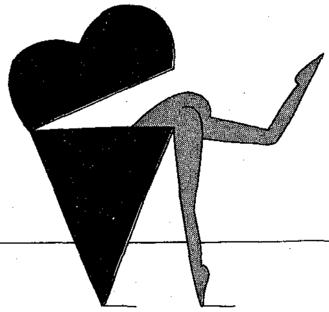


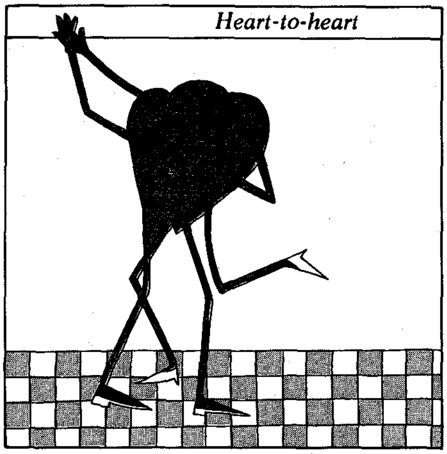
HEARTS

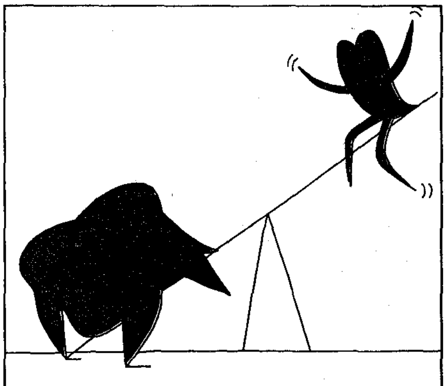


From the bottom of my heart

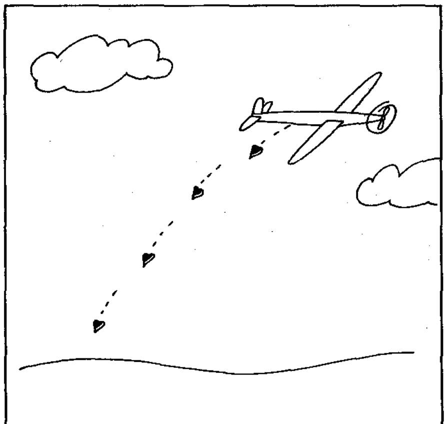
WHEN the sight of an *amour* causes adrenaline to pump, we accuse the heart of leaping from its assigned place. When gastric juices bubble, we make dark references to heartburn. When disappointed, we claim that our heart has broken. And how do we make it up to this much-maligned muscle? Once a year we celebrate it, with valentines and chocolates and, this year, a charming cartoon tribute, *Hearts,* by Thomas R. Nassisi and Arlene Dubanevich (Macmillan).

Heart-to-heart

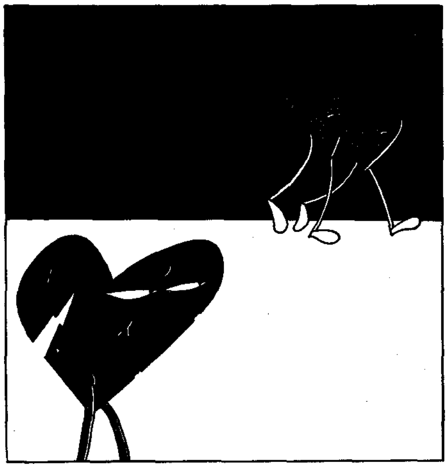


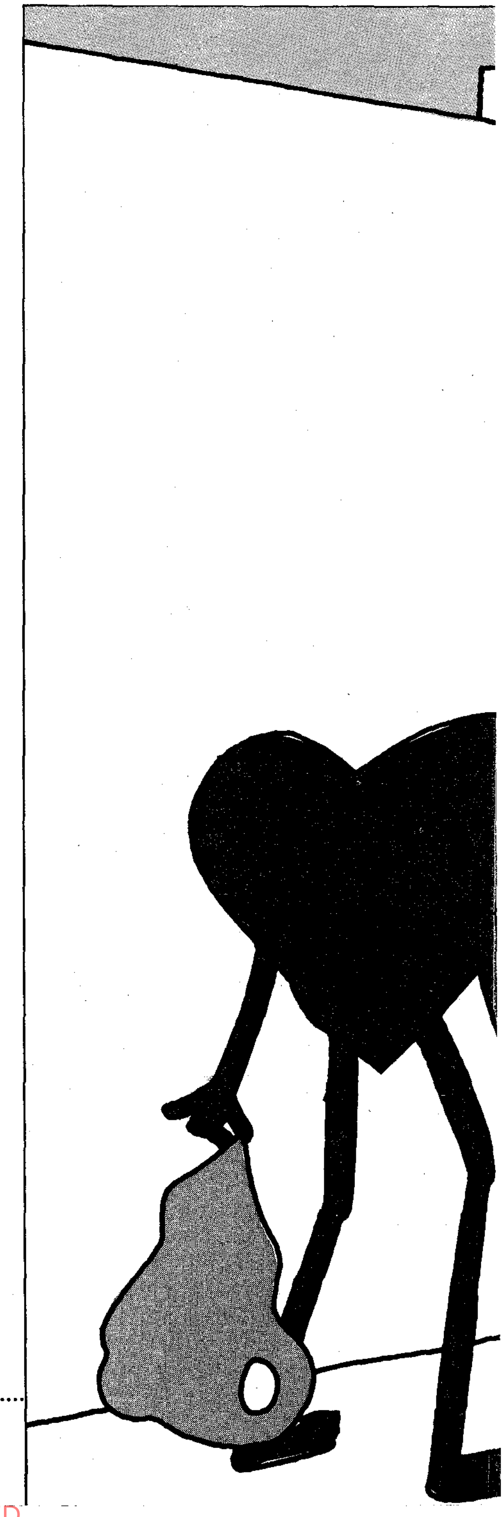


With a heavy heart

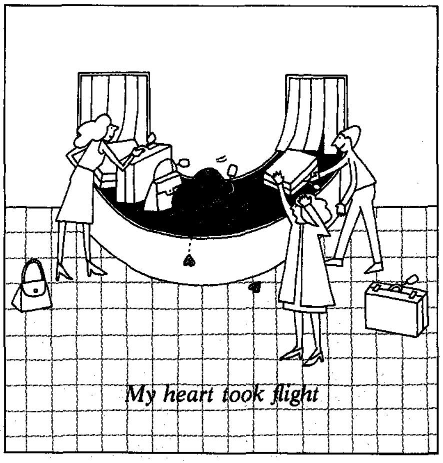


Heart attack

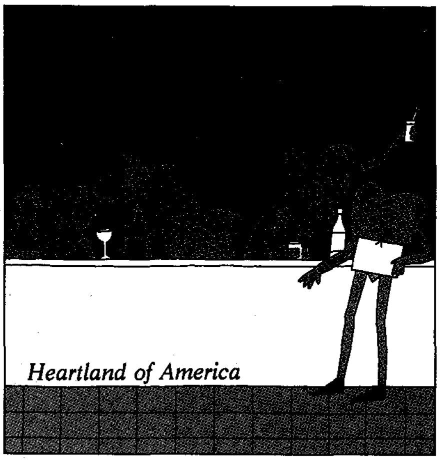




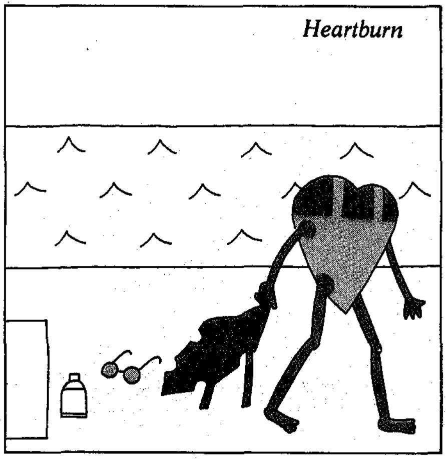
Text copyright © 1981 by Thomas R. Nassisi; illustrations copyright © 1981 by Arlene Dubanevich.



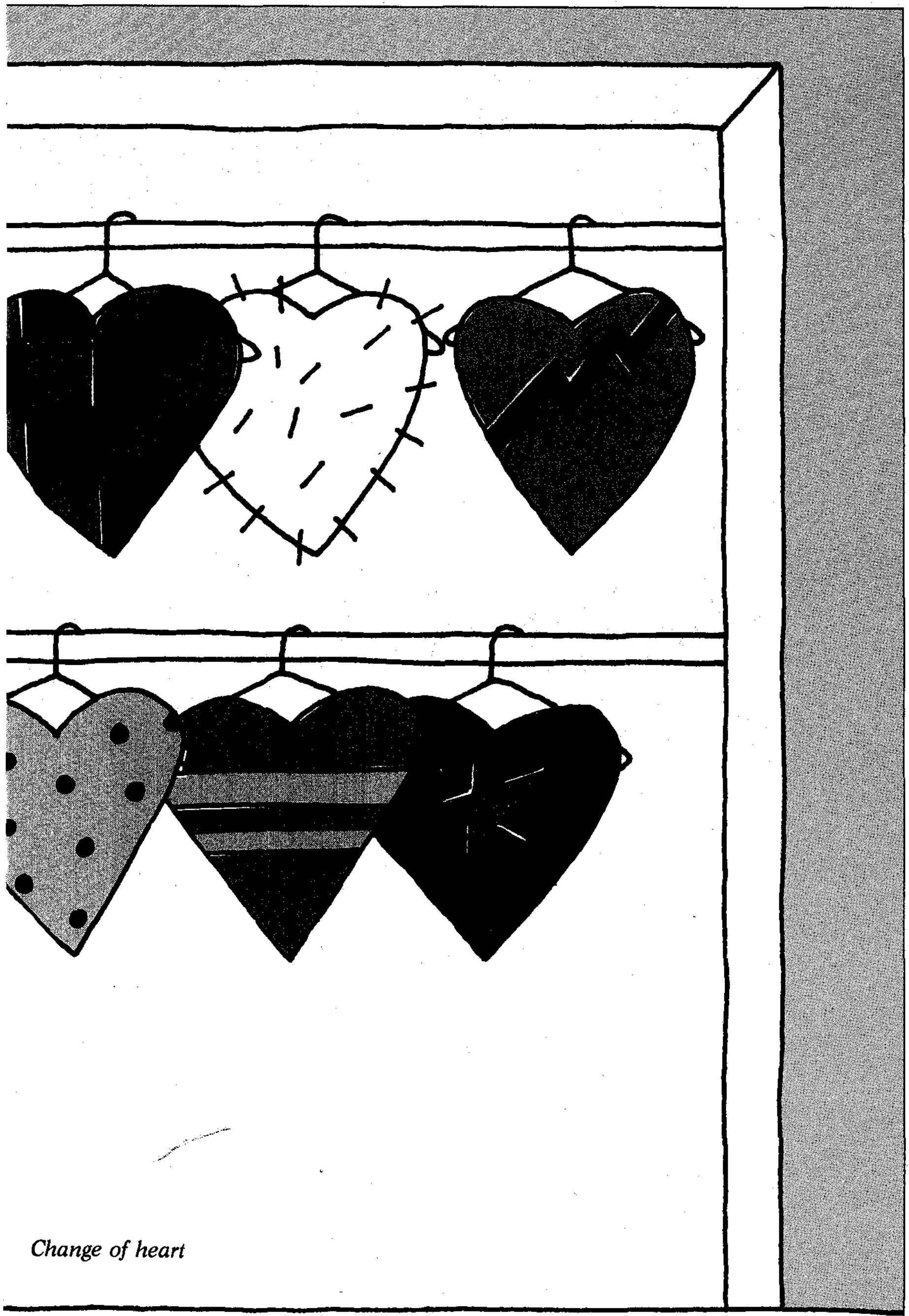
My heart took flight



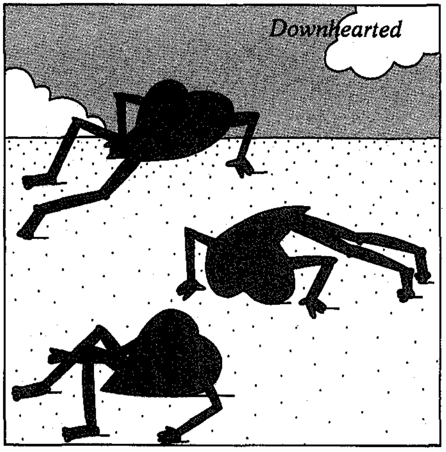
Heartland of America



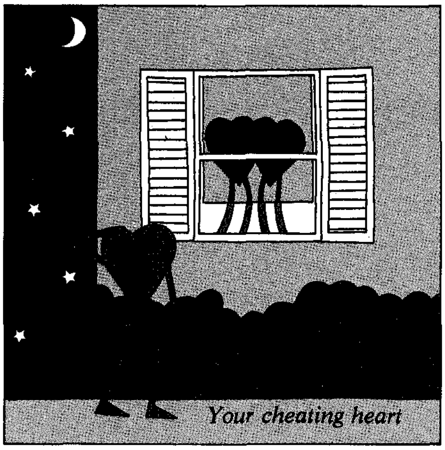
Heartburn



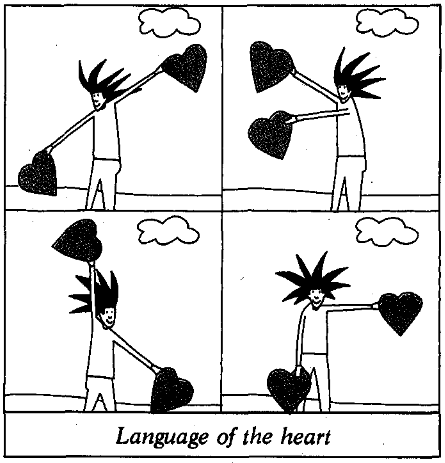
Change of heart



Downhearted



Your cheating heart



Language of the heart

What's your Pleasure?

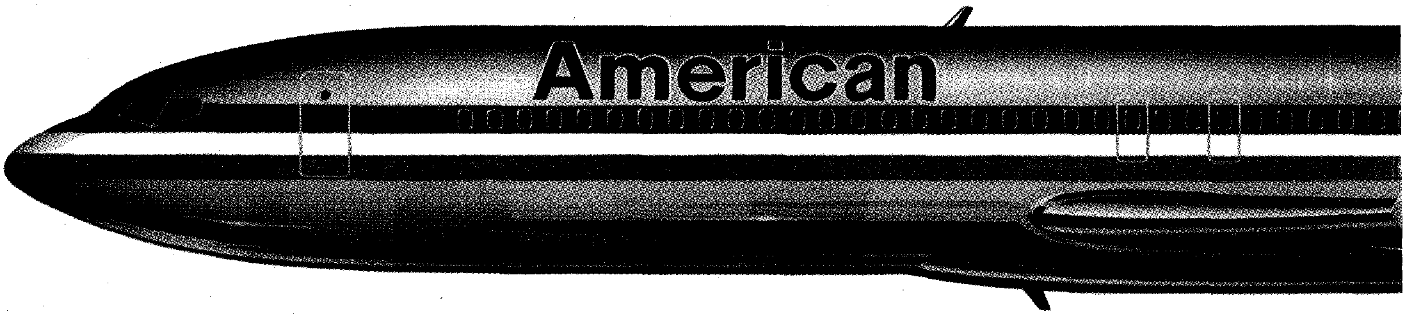
Puerto Rico

- ☐ Beachcombing
- ☐ Water Skiing
- ☐ Swimming
- ☐ Snorkeling
- ☐ Sunbathing
- ☐ Dining
- ☐ Dancing
- ☐ Gambling
- ☐ Golf
- ☐ Tennis
- ☐ Shopping
- ☐ Sailing
- ☐ Windsurfing
- ☐ Fishing
- ☐ Horseback Riding
- ☐ Sightseeing
- ☐ Biking

Sunbathing, sailing, dining, dancing? If you have a pleasure, we have an island. In fact, American flies to more Pleasure Islands than anyone else. We've got some great vacation packages, too. For more information, call your Travel Agent or us. Stretching your vacation dollar is one of the things we do best.

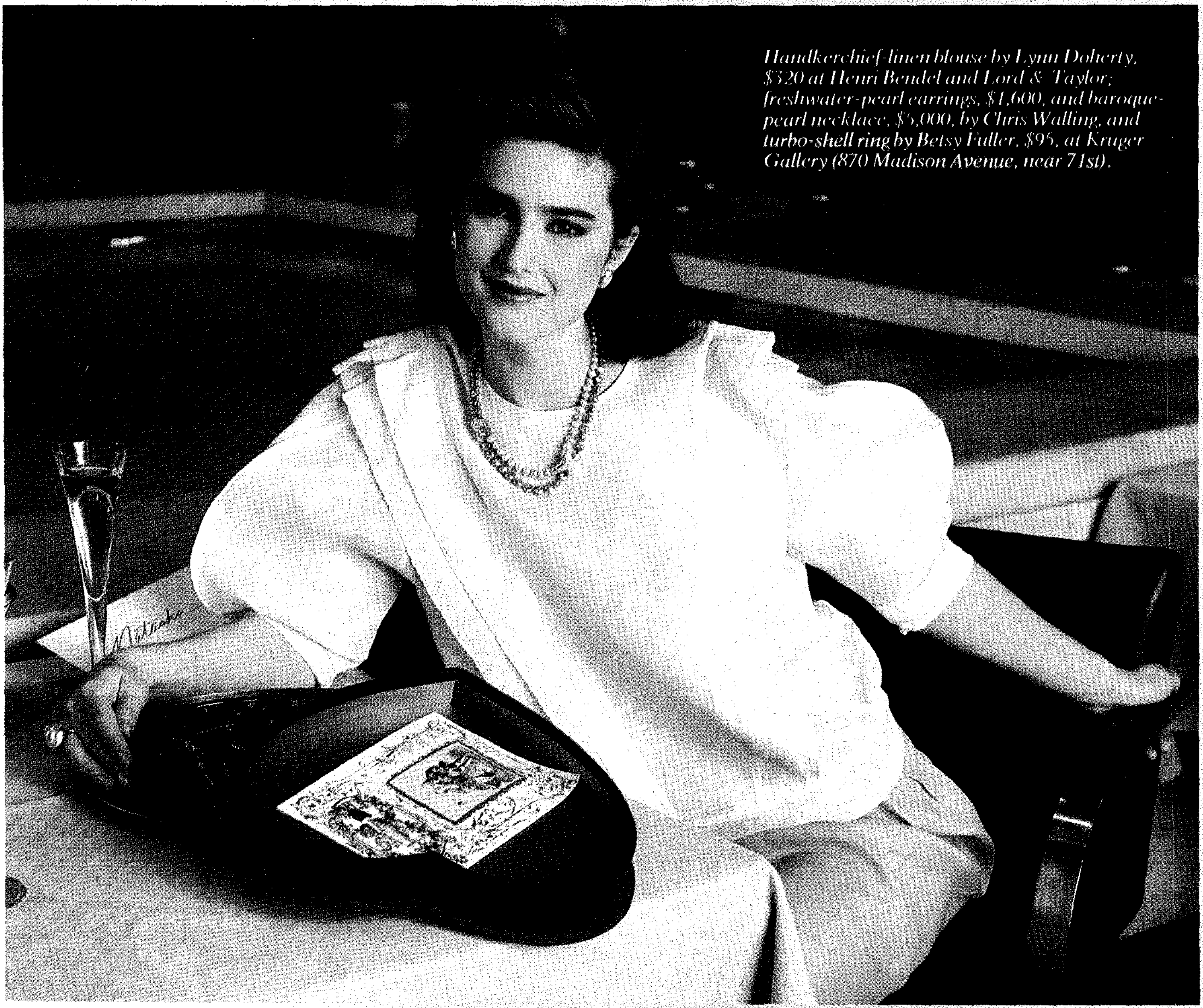
It's snorkeling in warm, crystal-clear water...a deep-sea fisherman's delight...a lush, green paradise for golfers...heaven for the tennis-minded. It's orchids blooming in the rain forest...a symphony in a concert hall...mighty fortresses, cobblestone streets of Old San Juan, excellent roads and breathtaking countryside, pounding hoofbeats at the race track. It's a nightlife trembling with excitement.

It's Puerto Rico, one of American's Pleasure Islands.



DREAMGIRL

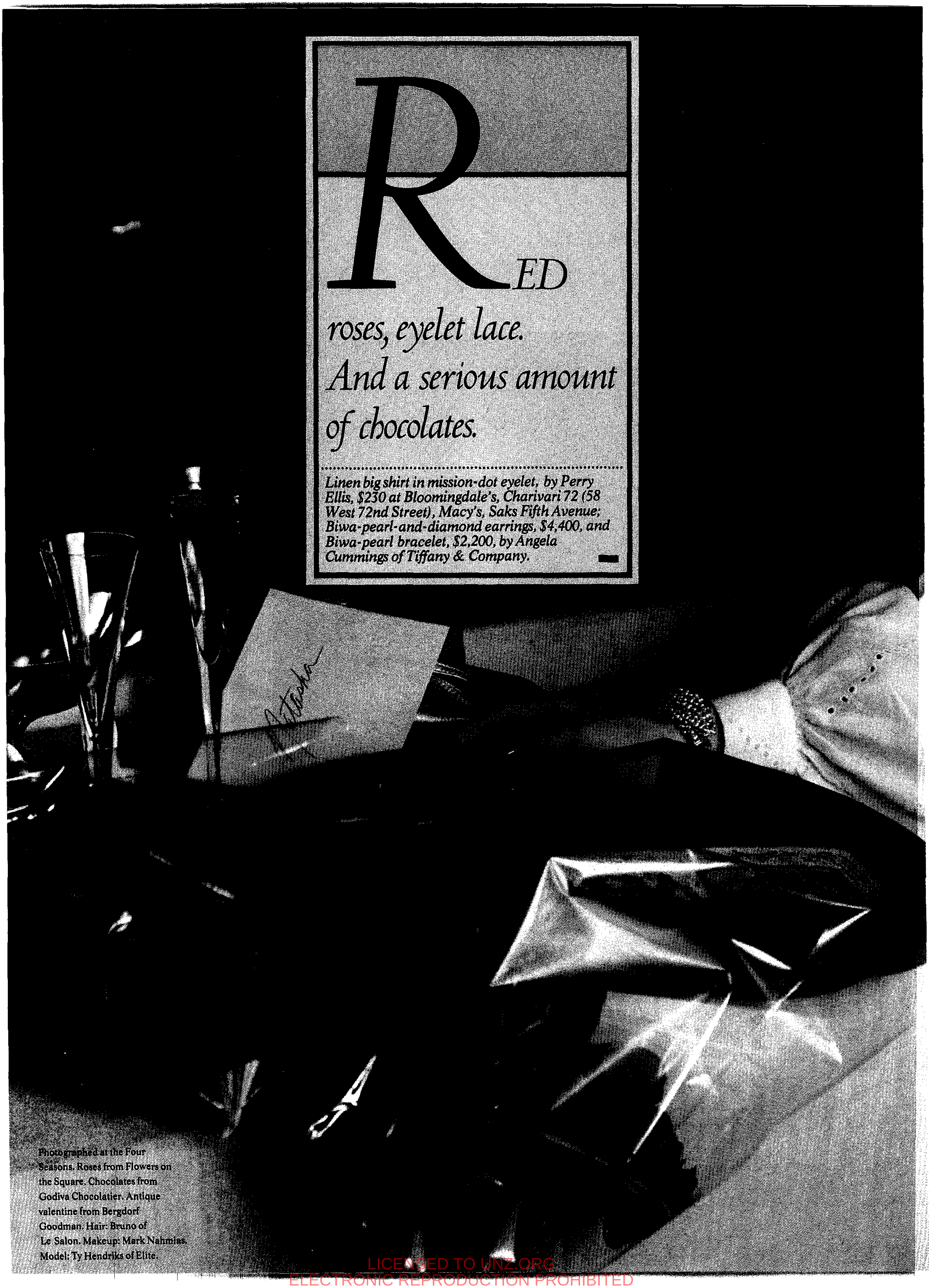
A VALENTINE'S DAY MENU



Handkerchief-linen blouse by Lynn Doherty, $320 at Henri Bendel and Lord & Taylor; freshwater-pearl earrings, $1,600, and baroque-pearl necklace, $5,000, by Chris Walling, and turbo-shell ring by Betsy Fuller, $95, at Kruger Gallery (870 Madison Avenue, near 71st).

Handkerchief linen and pale-pink pearls.
Warm sentiments and chilled champagne.

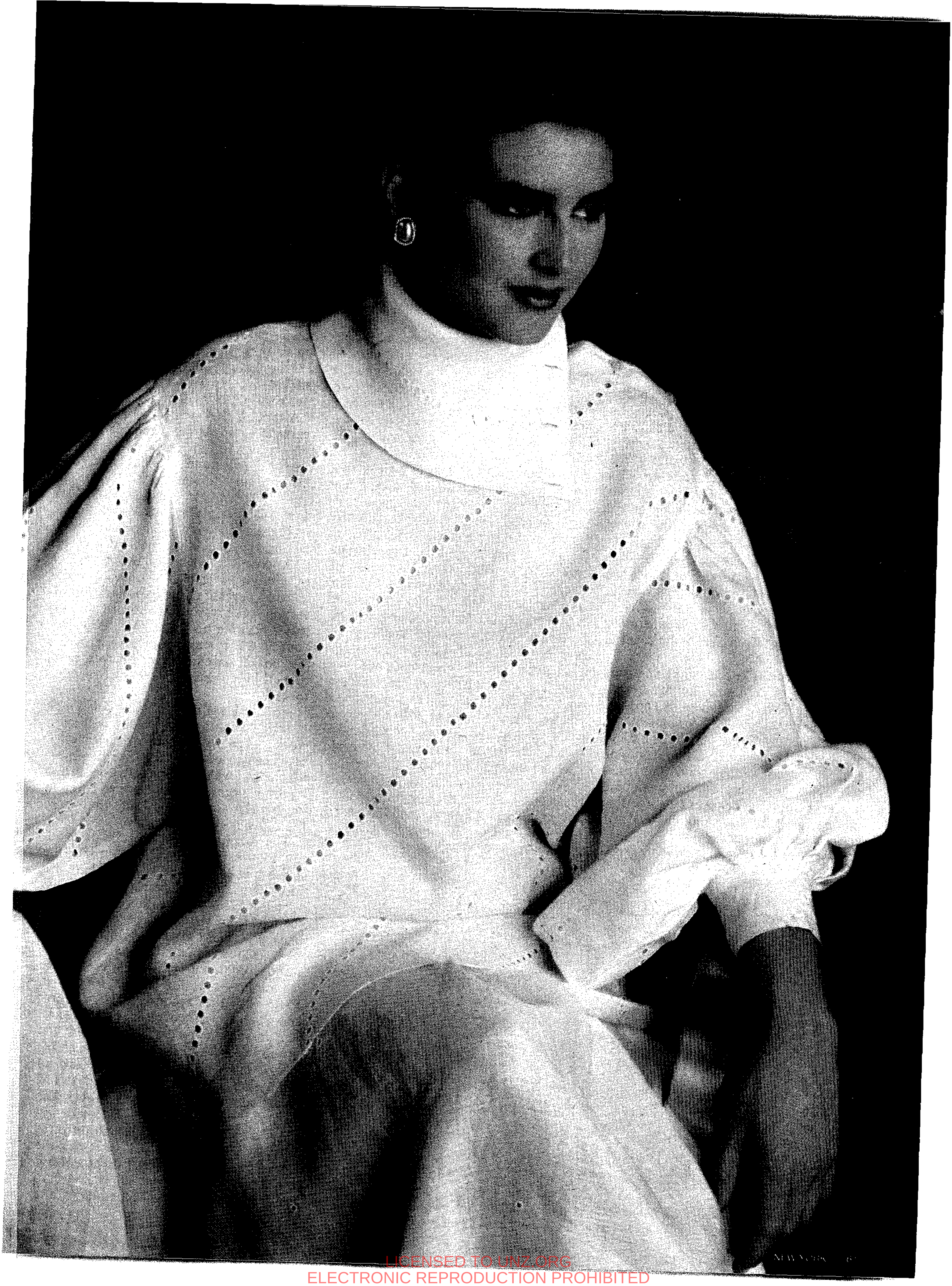
By Anna Wintour / Photographed by Brigitte Lacombe



RED roses, eyelet lace. And a serious amount of chocolates.

Linen big shirt in mission-dot eyelet, by Perry Ellis, $230 at Bloomingdale's, Charivari 72 (58 West 72nd Street), Macy's, Saks Fifth Avenue; Biwa-pearl-and-diamond earrings, $4,400, and Biwa-pearl bracelet, $2,200, by Angela Cummings of Tiffany & Company.

Photographed at the Four Seasons. Roses from Flowers on the Square. Chocolates from Godiva Chocolatier. Antique valentine from Bergdorf Goodman. Hair: Bruno of Le Salon. Makeup: Mark Nahmias. Model: Ty Hendriks of Elite.



The Sporting Life/Vic Ziegel

A DAY AT THE TV SCREEN

"...O.T.B. waited almost twelve years to take the first step in televising races. No wonder the average racegoer is so old..."

RED SMITH, WHO WAS ACCURATE AND splendid almost all of the time, didn't work his usual magic on the subject of offtrack betting. When offtrack betting still needed a referendum victory and legislation to move into the starting gate, Red was a keen dissenter. Keep the tracks in business, he wrote, keep the bookies working and the cops dishonest.

Well, here we are with offtrack betting in five boroughs and every corner of the state, and nothing has interfered with Red's three wishes. It's a simple thing to make an honest horse bet in this town, and the same tracks are still out there, running circles around us. You can bet, legally, on the telephone. Dial 976-2121 and find out the results. Dial it again if they talk too fast. With the right cable system, anyone can sit in a living room at 7 P.M. and watch that day's nine races from Aqueduct. There are fewer tears in *Mrs. Miniver.*

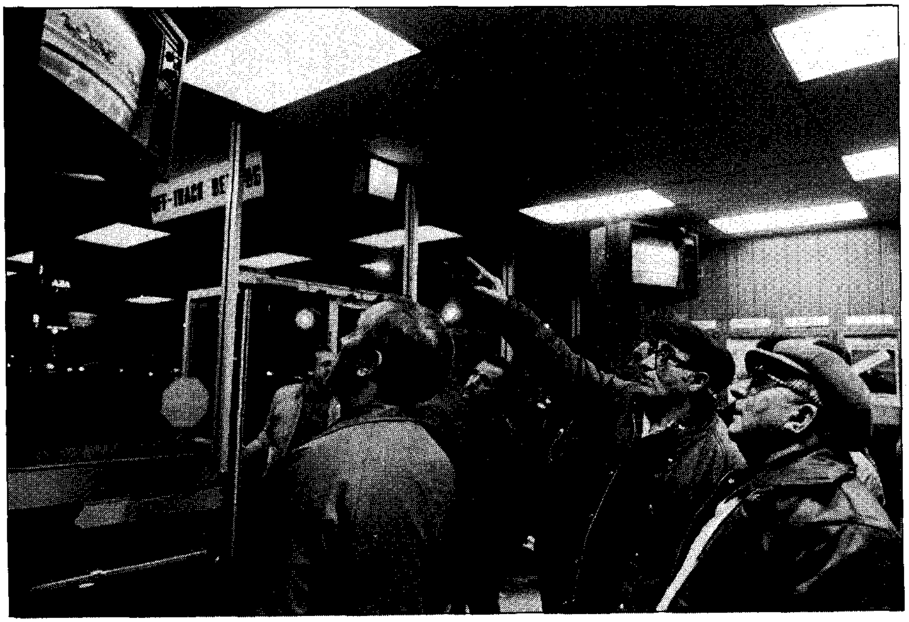
If this sounds like a description of the golden age of racing or betting, I don't mean it to. What we have, instead, is a failure to conciliate. O.T.B. is moving at a snail's pace, and the people who operate the tracks are terrified of gagging on escargot. Along the way, the poor schnooks who support the game are beaten around the head and wallet. Wait in line, give us your money, get out, come back tomorrow.

The latest example of how tough it is to lose your money and have a little fun at the same time is taking place at two Off-Track Betting locations on Staten Island. The customers are able—through the miracle of television and the generosity of the State Legislature—to bet on and view each evening's ten harness races from Yonkers Raceway. Doesn't seem too much to ask of the current technology, does it?

The fact is, O.T.B. had to wait until it was almost twelve years old to take that first step. The live telecasts, "simulcasting," needed the governor's signature before becoming a reality last October. It's an eighteen-month experiment, agreed to by both New York trotting tracks strictly for those two out-of-the-way locations. The state's Racing and Wagering Board is monitoring the experiment. It's no wonder the average racegoer is older than other sports fans: This game requires great patience.

Will simulcasting mean more money for O.T.B. to hand over to the city? Of course. By the end of 1981, after six weeks of the Great Staten Island Experiment, the take at those two shops had risen by close to 60 percent.

At the New York Racing Association, the group that runs thoroughbred racing at Aqueduct, Belmont, and Saratoga, that figure makes for unhappy arithmetic. Says Gerard McKeon, an association vice-president, "Not so coincidentally, the handle on thoroughbred betting is down the same number. People are opting to save their money until they can see the images at night." The betting market in New York is saturated, McKeon insists.


See how they run: *Staten Island bettors view the ninth race from Yonkers.*

Photograph by James Nachtwey/Black Star.

Although the racing association has reached simulcasting agreements with three other O.T.B. corporations, more Great Experiments, it has had only "preliminary discussions" with the city's. "We provide the show," McKeon says, explaining why the association is asking for an even split on all simulcasting revenue. Right now, it receives 1.75 percent of every dollar bet offtrack in straight wagers. On-track it holds on to 13 percent of every dollar. "Simulcasting is the wave of the future, and we better become involved," McKeon says, "but if there was simulcasting in the middle of Queens, our market area, there'd be considerable loss of revenue to us."

An even split isn't what Off-Track Betting wants to hear. "We're willing to work out a reasonable arrangement," says Harry McCabe, executive vice-president, "but we're completely opposed to a joint venture. That says we're going to be partners, but the law states that we're the offtrack-betting venture."

The racing association sells its product to the New Haven Teletrack, the flagship of a statewide system. There are no tracks in Connecticut, no racing associations to protest this invasion of their turf, no state laws to keep people from a pleasant afternoon in front of a 24-by-32-foot screen. There are fast-food stands on the first floor, a clubhouse restaurant—breast of chicken forestière, $5.95—on the second level. Theater seats, velour wall coverings, earth tones, and an admission charge of $2.40 for the grandstand, $4.20 for the clubhouse.

The city's 149 O.T.B. shops ask no admission, but you spend the next few hours apologizing to your lungs. The veterans have learned to live with the slow-moving lines, the sometimes grumpy clerks. Since you can't see the horses, or pull in a clean breath of air, the inconveniences are all we have to remind us of an old-fashioned day at the races. ■

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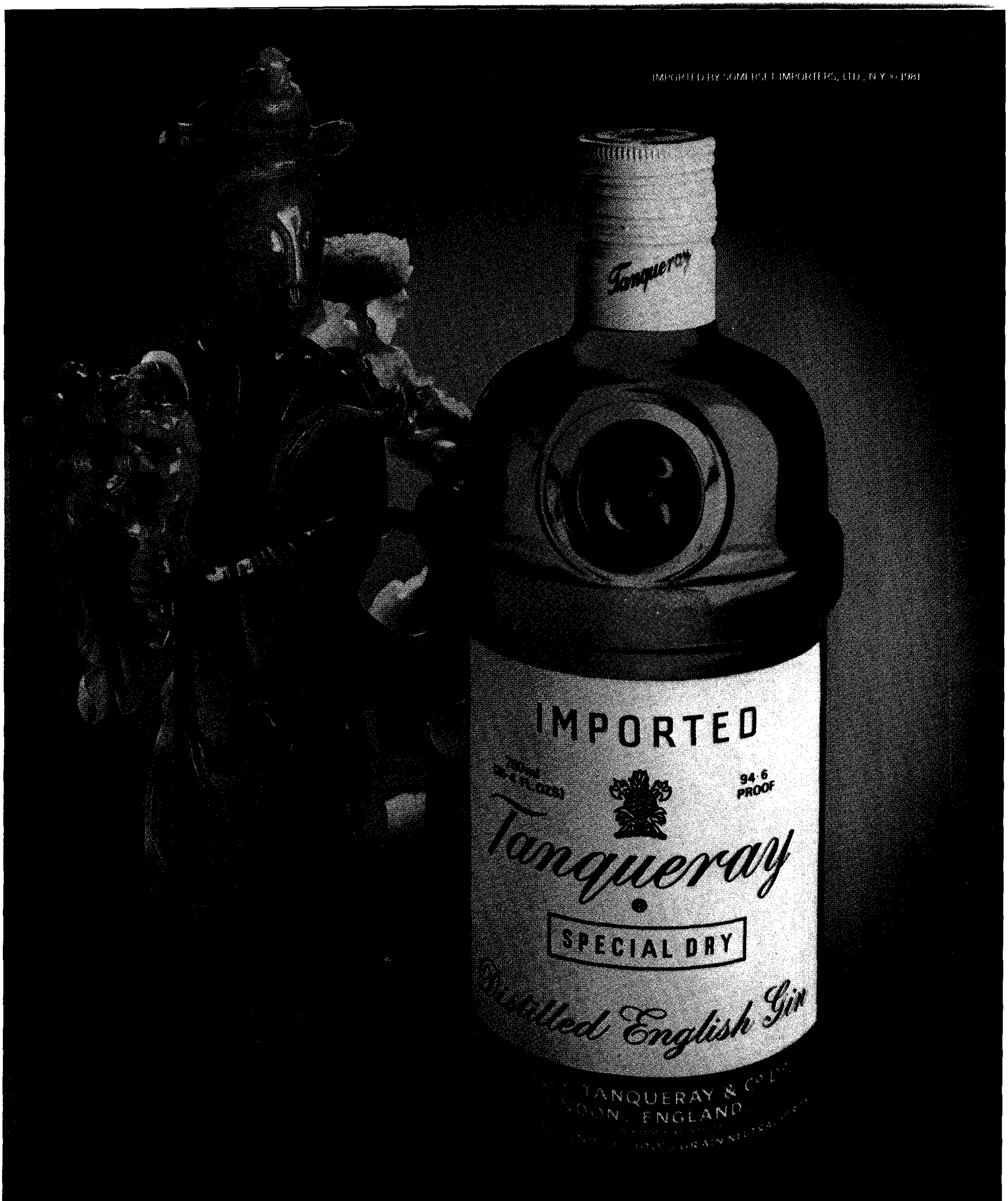
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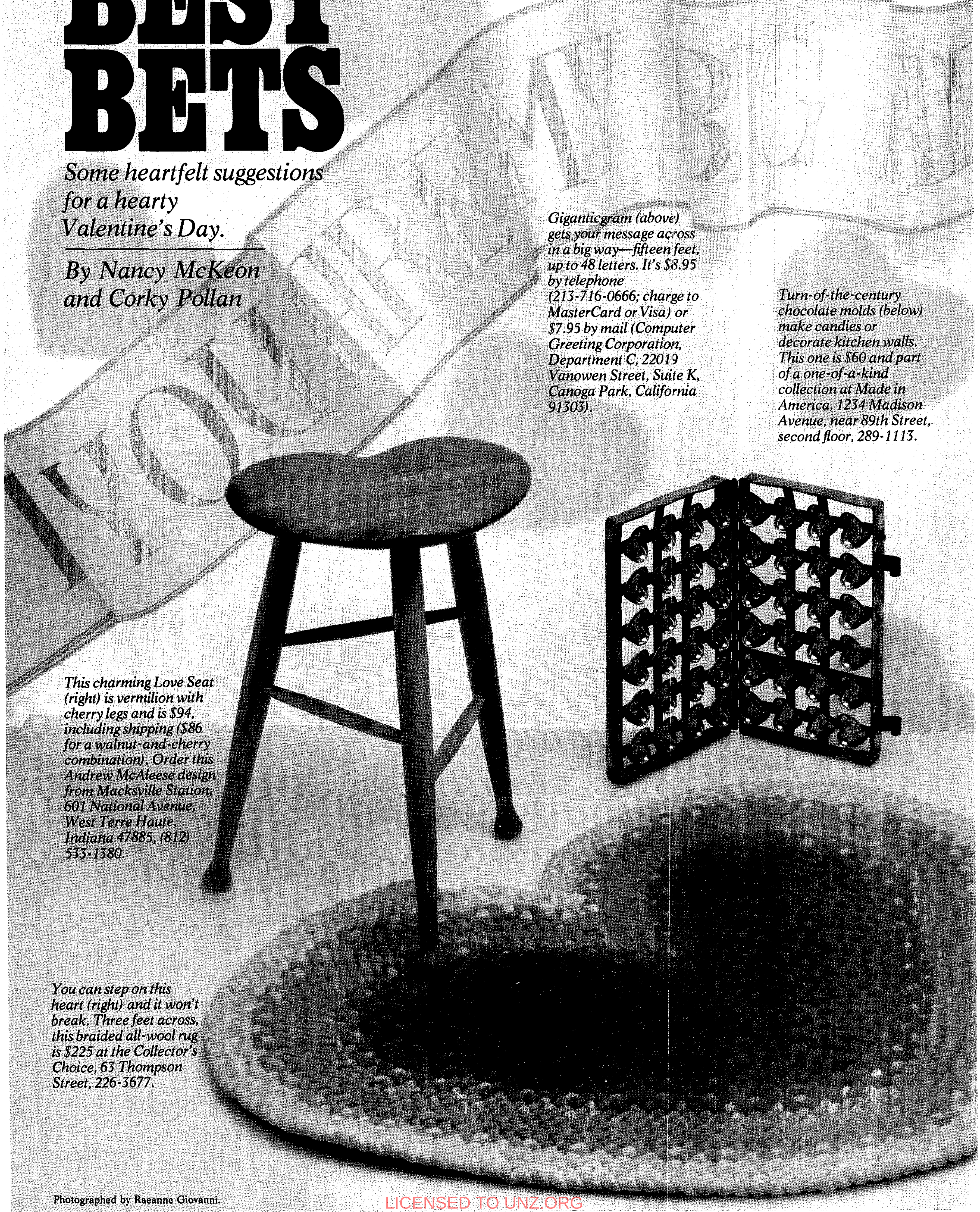
BEST BETS

Some heartfelt suggestions for a hearty Valentine's Day.

By Nancy McKeon and Corky Pollan



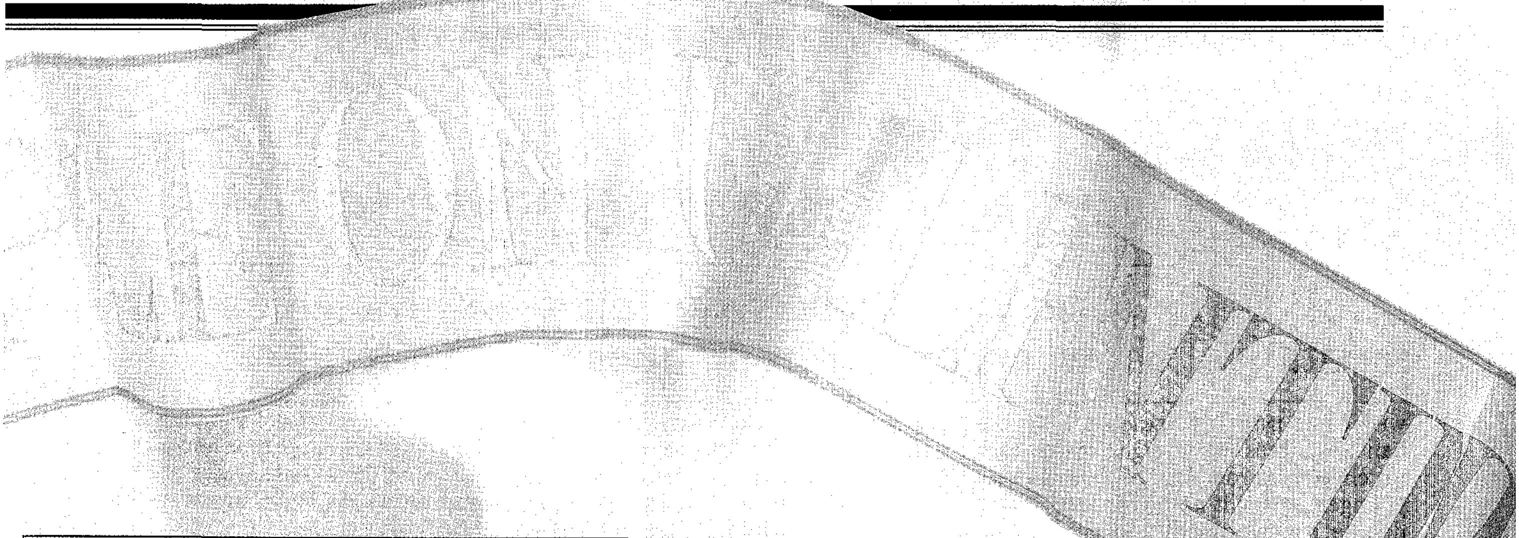
Giganticgram (above) gets your message across in a big way—fifteen feet, up to 48 letters. It's $8.95 by telephone (213-716-0666; charge to MasterCard or Visa) or $7.95 by mail (Computer Greeting Corporation, Department C, 22019 Vanowen Street, Suite K, Canoga Park, California 91303).

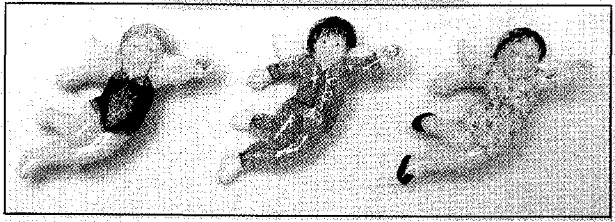
Turn-of-the-century chocolate molds (below) make candies or decorate kitchen walls. This one is $60 and part of a one-of-a-kind collection at Made in America, 1234 Madison Avenue, near 89th Street, second floor, 289-1113.

This charming Love Seat (right) is vermilion with cherry legs and is $94, including shipping ($86 for a walnut-and-cherry combination). Order this Andrew McAleese design from Macksville Station, 601 National Avenue, West Terre Haute, Indiana 47885, (812) 533-1380.

You can step on this heart (right) and it won't break. Three feet across, this braided all-wool rug is $225 at the Collector's Choice, 63 Thompson Street, 226-3677.

Photographed by Raeanne Giovanni.





Italian designer Daniela Martinelli makes these angiolette *(above) in Milan but sells them, for $24, at Serendipity 3, 225 East 60th Street, 838-3531; the Townhouse Collection, 145 East 72nd Street, 988-6937; and Wendy's Store, 456 West Broadway, 533-2305.*

Minnie Sient of Pennsylvania makes bandboxes from cardboard, cutting and sewing by hand. She lines them with old newsprint, covers them with vintage wallpaper. This one (below) is thirteen inches high and is $150; others in the collection of one-of-a-kinds at the American Country Store (969 Lexington Avenue, near 70th Street, second floor, 744-6705) range in price from $18 to $195.

This Danish waffle iron of heavy cast aluminum (left) has a non-stick finish and bakes five heart-shaped waffles at a time on a gas or electric range. It's $35 at Only Hearts, 281 Columbus Avenue, near 73rd Street, 724-5608.

Make a cake or a quiche for your heart's delight with this ceramic pan (below) from Marsh. It's $20 at Lord & Taylor, ninth floor, 391-3344.

This ceramic canister (right) holds half a pound of Belgian praline-cream chocolates. It's $27.50 on Bergdorf Goodman's main floor, 753-7300.

BeauPear (right) is yummy pears in port and spices. The sixteen-ounce jar is $15 at Sarabeth's Kitchen, 412 Amsterdam Avenue, near 79th Street, 496-6280.

All-American hearts (left) are a Wisconsin Cheddar sitting atop a maple cutting board from Vermont. The cheese is from E.A.T. at Henri Bendel, 247-1100. The board is from Wolfman-Gold & Good Company, [illegible] Broome Street, 431-1888. Each is $10.

Art/Kay Larson

EIGHT CRITICS IN SEARCH OF AN EXHIBITION

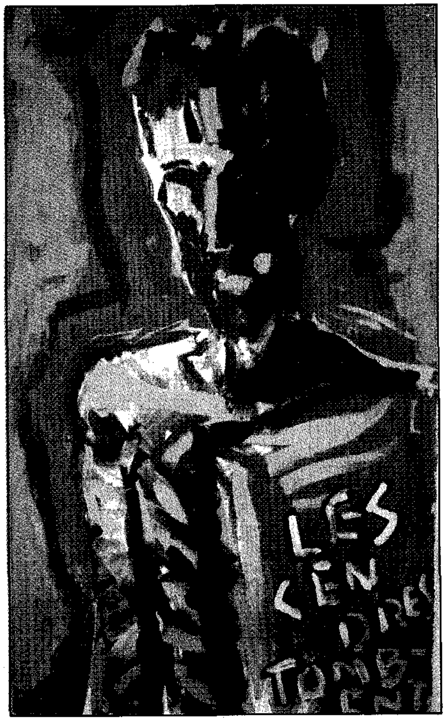
"...P.S. l's *Critical Perspectives* may be the most argumentative show around, but it doesn't have a plot..."

WHEN THE INSTITUTE FOR ART AND URban Resources asked eight critics each to choose a roomful of less known, younger artists, it no doubt expected to double its investment and get back at least sixteen opinions on the current scene. But speculators these days fall on hard times; the institute instead collected little more than a couple of mild insights, two or three known prejudices, and one plea for moral rearmament. That still makes **Critical Perspectives** the most argumentative show around, and worth a visit for the endless vistas of disagreement it presents at the horizon of art writing. But don't go expecting carefully constructed or beautifully reasoned treatises, because that's not the institute's style.

Then why did several thousand spectators pack themselves through the gold-bricked entryway of P.S. 1 in Long Island City for the opening one recent Sunday? The same sloppiness that drives critics to acts of desperation is the strength of an institution that tries to pretend there is nothing "instituted" in its character. Painter and writer Thomas Lawson, one of those anointed eight, complained that the show promised to be little but "a series of disconnected statements, extempore validations of particular positions." He was right, of course, but no habitué of this old brick public school expects much else. What other forum is there for those "disconnected statements" and "extempore validations"? P.S. 1 may enshrine the arbitrary and affected, but the little red schoolhouse remains the only place in New York where one can pick a fight about art.

The eight critics are an appropriately argumentative lot: Edit deAk, founder and editor of the defunct New York artists' journal *Art Rite*; John Howell, editor of the tiny underground magazine *Live*; Joseph Masheck, editor of *Artforum* during the era when it championed nothing but hard-line abstract painting; Peter Plagens, former *Artforum* critic, now a Los Angeles painter; Linda Burnham, ex-editor of the Los Angeles–based *High Performance* magazine; Marcia Tucker, ex-Whitney Museum curator and director-founder of the young-artist-oriented New Museum; Ronny Cohen, a critic who hitched her typewriter to the fortunes of the artists she calls "Energists"; and Lawson, the editor of *Real Life* magazine and a recently emerged spokesperson for young "new wave" painters. Eight characters in search of an exhibition; failing that, I suspect they might have settled for a plot and a better ending.

The opening scene is predictable enough. Masheck, the lone defender of the old order, is given the first room in the show, and everyone else's branches off from this core. Masheck's is the only room that looks sleek, organized, and intellectual, but the elegance is a bit jaded, since instead of picking "emerging artists" (whatever that means), he chose old hands like Jeremy Gilbert-Rolfe and Sean Scully, whose careers he has nurtured for years. During his tenure at *Artforum* in the late 1970s, Masheck turned the magazine into a *Watchtower* for what he describes in the catalogue as "a virtually moral commitment to the humane, affirmative, even *generous* possibilities of abstract painting." By equating his kind of painting with moral action, he pre-empted everyone else's moral position. Scully's lusciously rich striped paintings and Sharon Gold's neat balancing act with rectangles are handsome and cautious—two conditions that always seem to attend on moral retrenchments—but are they more *humane* than, say, Lawson's young painters? Ironically, Masheck's adamant stand during the *Artforum* years—and his resistance to non-formalist ideas—made it almost impossible to look on formalist painting without a twinge of mortal exhaustion.



Angst vision: *Peter Julian's* Ashes Fall.

From Masheck's centrist position, the show splits off into enclaves. Burnham, deAk, and Howell commit themselves to art forms that produce no objects. "A whole generation of artists ... during the '70s ... were fooling around with cable, movies, club life, music ... and the downtown venues," writes deAk; Burnham would no doubt add performance art to the list. Though indisputably important over the last decade, those art forms are virtually impossible to put into an exhibition format, a disadvantage that afflicts them no less at P.S. 1 than at the big uptown museums. Musicians are thus the focus of deAk's selections—Yoko Ono, Alan "Suicide" Vega, the graffiti artist Futura 2000, who creates visual effects for the rock group the Clash—but the tribute must be symbolic at best, especially since deAk expects to honor a life-style (the SoHo nightclub set) in a single room. None of the eight (except perhaps Masheck) seems to know what to do with a one-shot chance like this; by inviting critics to redefine the whole of recent art on their own terms, the institute has asked a million-dollar question and has offered a dime's assistance. If it gets a dollar's worth back, everybody should be grateful. (46-01 21st Street, Long Island City; through March 14. Phone 784-2084 for directions.)

THE DRAWING CENTER, ON THE OTHER hand, let the artists choose their own work for **New Drawing in America**, its fifth-anniversary show. Each of the 174 artists who have appeared in its "Selections" series during the center's half decade of existence was asked to pick one work for a repeat visit. (The exhibition is airing in two parts.)

Since those 174 represent an initial choice from the 5,800 artists (by the center's records) who have brought work to the viewing program, "New Drawing in America" is not really curated randomly, though the staggering profusion of styles might seem to suggest so.

P.S. 1 and the Drawing Center both make clear how vast is the gulf between artists just beginning their working years and those now cheerfully selling in the galleries. The gulf is great enough to qualify as a generation gap. The artists in "New Drawing" admit no limitations or curtailments of subject: Every style shows up here, from William Garbe's lyrical (and technically adept) watercolor of a swimming swan to drawings as crude as a child's (I can't tell how much awkwardness is unintentional).

Drawing hews closely to painting, and vice versa. Peter Julian's *Les Cendres Tombent* (*Ashes Fall*) is a scorchingly expressionist vision of angst, in the mold of current SoHo concerns. And there are such strangely cinematic visions as Milo Reice's *Monument to Abraham: Sacrifice of Isaac by Abraham,* in which a golden-haired angel in a Superman costume appears before the biblical pair inside a "window" of painted tile.

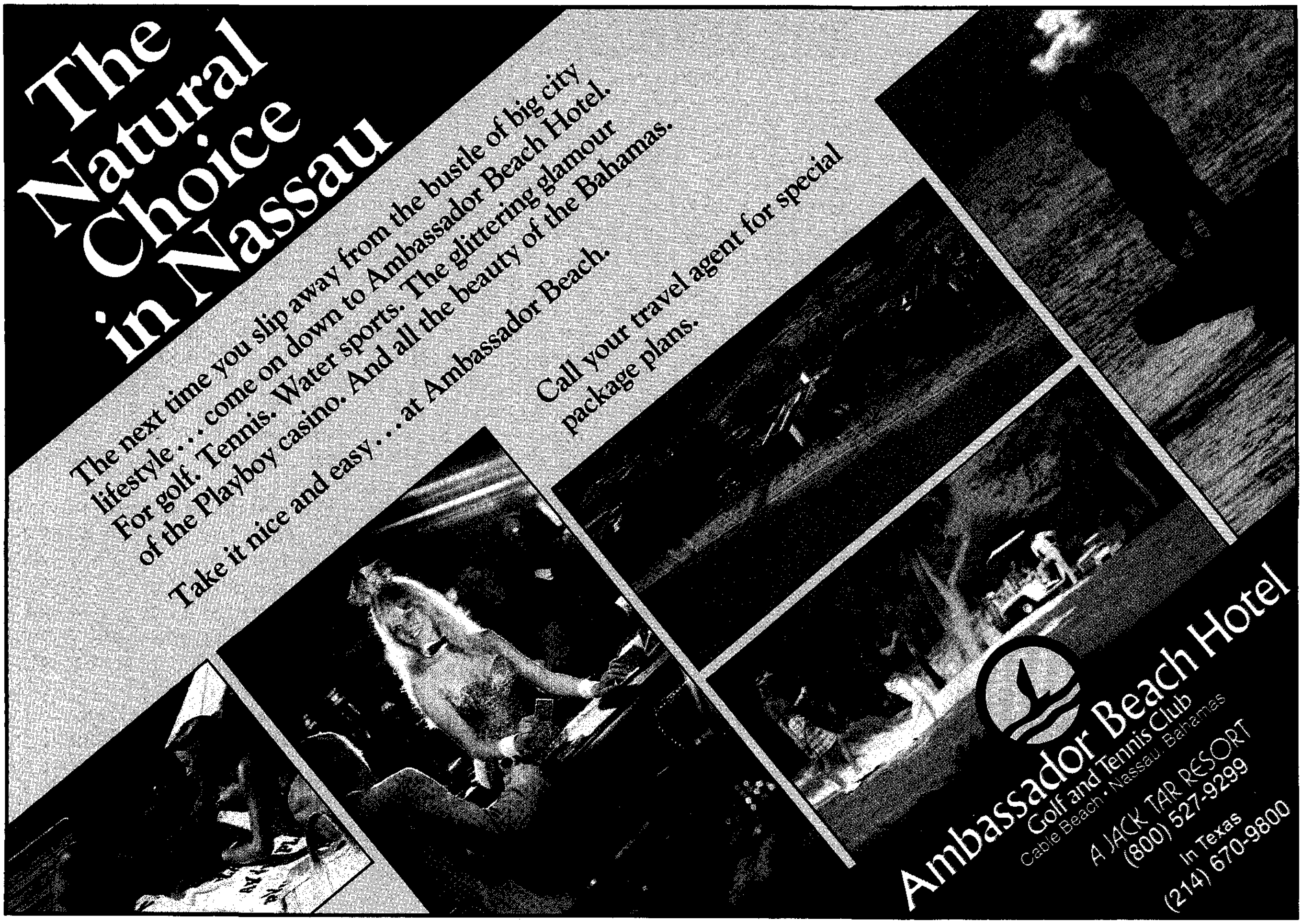
This new batch of artists is educated: You see hints of Matisse and Alfred Hitchcock, Chinese landscape painting and Indonesian batik, Uccello and Edward Hopper. I am fond of the Impressionist feel of Ellen Phelan's deep-black and pale-gray landscapes, and I always laugh before Mark Tansey's witty reworkings of art history—*The Judgment of Paris,* here, shows three modern men scrambling over a wooden barrier to please a pretty young girl. Nobody attempts to mimic elder painters (think of the dreary multitudes who tried to be Abstract Expressionists in the 1950s); instead, we are pounded to bits by originality. (137 Greene Street; through February 27. Part two runs from March 10 to May 1.)

Milo Reice, WHOSE GOLDEN-HAIRED angel proves so perplexing at the Drawing Center, has taken over an upstairs room at P.S. 1, where, in larger scale, his intentions become clearer. Reice built a special room to house *The Chapel of Christ as a Woman,* a modern-day symbolist episode centering on a huge Crucifixion scene. Hanging on the Cross, looking serene, is a blonde in a bikini.

Reice wrote, "I want to show that heroes and myths still thrive and are relevant." This particular vision is based on Giotto's Arena Chapel frescoes in Padua, and—in celebrating the femaleness of Christ—attempts to "de-chauvinize" Christian myth. (Through March 14.)

ONCE OFF THE BEATEN PATH, STOP AT Pratt Manhattan Center's **Images of Experience,** a show of "untutored older artists" from New York City and Vermont. Most were found in senior citizens' art classes, and though their stories are heartbreaking, their paintings are cheerful affirmations of creative joy. Though pressed by the need to stick close to what they see, these oldsters often break out into remarkably free and giddy abstractions. My two favorites are Leon Kuperszmid, who scatters his desert landscapes with cactus tapestries and crowns them with burnt-red mountains; and Desider Lustig, an accomplished naïve in the classic tradition. But everyone is charming, from Stanley Marcile and his felt-pen drawings to Johnnie Meeks, a retired doorman who began painting poetic snowbound landscapes at age 76.

Occasionally some bit of phrasing here takes on an eerie resemblance to supposedly naïve passages in the Drawing Center's show. Young artists who want to look unstudied should realize, perhaps, that others have been there before them. But the final fascination of a show like this is the reminder that, without promise of fame or fortune or art-world certification, all of these artists work for the sense of centeredness art gives to the act of living. (160 Lexington Avenue at 30th Street; through February 20.) ■



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Movies/David Denby

STRIKING SPARKS

> "...*Quest for Fire* is a cinematic spectacle that is challenging as well as awesome, learned as well as exciting..."

IN JEAN-JACQUES ANNAUD'S **Quest for Fire,** the fur-faced primates sleep on top of one another like puppies, chew happily on huge moths plucked from the air, and grunt, scratch, and mount their mates from behind. But when one of them loses a mate to his friend, he raises his nose huffily and emits a rapid "snarf, snarf, snarf" like a miffed author at a cocktail party. The fun of *Quest for Fire* lies in the eerie mix of animal and human behavior. In this prehistoric-adventure film, actors project themselves backward into the world of our fathers (and I don't mean Bialystok). The picture could be described as a Disney nature film charged with sex and danger, or as an expansion of the primitive-man sequence in *2001* without the solemn bull. But *Quest for Fire* goes much farther: It's a true original—a cinematic spectacle that is challenging as well as awesome, learned as well as exciting.

Primitive men: *Ron Perlman, Everett McGill, and Nameer El-Kadi.*

Drawing on research in linguistics and anthropology, the filmmakers have created life in a state of nature just as Thomas Hobbes imagined it—"nasty, brutish, and short." Death by freezing or starvation haunts the primitive tribes that compete for existence with such creatures as saber-toothed tigers and huge, hairy mastodons with curled tusks and murderous pink eyes. The vast open plains and treacherous swamps, glutinous and steaming, as if freshly boiled in Creation, offer little shelter or solace. Danger sharpens the wits of the tribesmen; they grope furiously at what they need to know, banging their heads with their knuckles, trying to take it in.

Set 80,000 years ago, *Quest for Fire* offers the conceit that tribes at very different evolutionary stages existed all at once—the Wagabou, plundering Neanderthals with thick hair all over their bodies; our heroes, the Ulam, primitive *Homo sapiens* in furs, with brows and jaws like apes', but recognizable human characteristics, too; and the advanced Ivaka, who chatter and laugh a lot, and live in huts, naked except for chalky blue body paint. The Ivaka understand what the other tribes don't—how to create fire.

The tribes hunt, kill, plunder, fornicate; for all its fun, the movie is raw, sometimes unnerving, because it stays so close to the basics of pleasure, pain, and death. Yet it's a fully dramatic work: Gérard Brach, Roman Polanski's collaborator, has written the screenplay (based on a novel by J. H. Rosny Sr.), and it has a classic adventure-story structure. Controlling fire, for warmth and cooking, makes the difference between life and death. Fire is the godhead here: Tribes gather around it, staring in wonder, fight over it, and steal it from others. At the beginning of the movie, the Ulam, asleep in front of their cave, are savagely attacked by the roaring Wagabou, who want their fire. A few members of the tribe escape, including a shrieking old man who holds a few embers aloft in a leather lantern. When the embers slowly go out, the terrified tribe, shivering in a whitish, freezing swamp, send out three of the men in search of fire. Naoh (Everett McGill), the smartest and bravest, is the natural leader. Amoukar (the New York actor Ron Perlman), a gigantic brute, not so brave, is forever scarfing up whatever food lies around—when the men come across the remains of a campsite, he starts gnawing on bones pulled out of the fire, then spits out the meat when he realizes that it's a cannibals' camp. Gaw (Nameer El-Kadi), a clown, is the most timid one.

Anthropologist Desmond Morris, author of *The Naked Ape,* has worked out a body language for the actors, and Anthony Burgess, who composed the witty futuristic talk for *A Clockwork Orange,* uses his linguist's skills to create a primitive language that is somewhat more than grunts yet considerably less than Voltaire whispering into his mistress's ear. Part of the fun of watching *Quest for Fire* comes from the effort to decode it: The language and gestures aren't ours, but they express basic human needs, and some of the behavior is tantalizingly familiar.

By sticking to the crazy adventures of just staying alive, *Quest for Fire* turns out to be funnier than last year's burlesque comedy *Caveman.* Director Annaud (best known here for *Black and White in Color)* turns surprise into a form of wit. Treed by two magnificent saber-toothed tigers, the three men begin idly chewing on the leaves; there's a cut, and we see that the men, asleep in the branches as the tigers wait below, have picked the treetop clean; after another cut, the sleeping Gaw falls to the ground with a thud—he wakes in terror, but by this time the tigers have cleared off. Annaud individualizes the characters enough to

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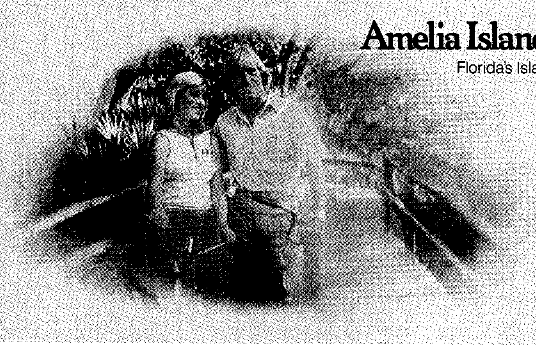

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allow you to tell them apart, but he doesn't throw in lots of ingratiating close-ups or ask you to identify with anyone. There's just enough objectivity to give the movie a kind of documentary authority. For long periods, you forget you're looking at trained actors.

Scaring off some cannibals, the three men save Ika (Rae Dawn Chong), a painted Ivaka, from death by roasting. Grateful, and eager for protection, Ika burrows under Naoh's furs, getting right down to business. Rae Dawn Chong, who is Tommy Chong's daughter, has dark circles painted around her huge, concupiscent eyes, and when she chatters in a high, skittish jibber-jabber while scampering around in the buff, she looks like a debauched raccoon. When Ika runs away, Naoh pursues, leaving his friends behind, and he falls into the hands of the peaceful Ivaka tribe, who offer a series of fat women, one after another. And the Ivaka pass on their great secret, teaching him to make fire by rubbing a stick in a circular wooden groove. Later, for her own pleasure, that imp Ika pulls him around into the missionary position—easily the most eloquent recent defense of that much-maligned attitude.

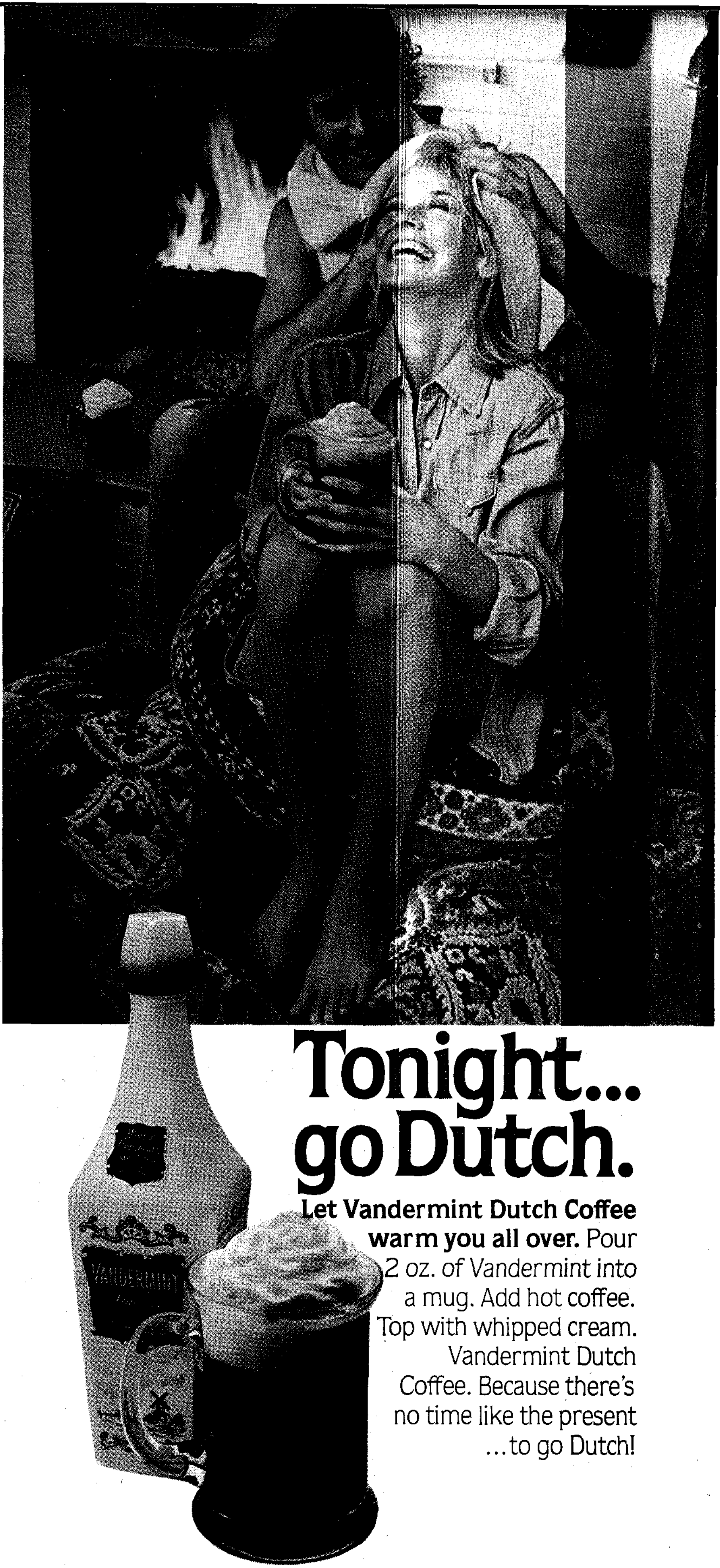
Inevitably, primitive-man films, whether serious or comic, celebrate the dawn of knowledge. If they didn't, they would be too depressing to sit through. *Quest for Fire* ends on a note of exaltation. But it also puts you in touch with that terror of the darkness beyond the campfire, where there is nothing, and makes you grateful for soap, underwear, cheese—for the whole structure of civilization, however leaky the roof.

IF YOU TELL ME THERE'S NO WAY YOU can appreciate a movie about a German U-boat crew suffering terrors underwater as they torpedo Allied shipping, I can well understand why. But I greatly enjoyed the German-made **Das Boot** (*The Boat*), which chronicles the adventures of a marauding U-boat in 1941. It's a fearfully exciting movie, and I found it morally preferable in some ways to the gung ho, let's-get-the-Japs flag-wavers made in this country during the war and right after. *Das Boot,* a big hit in West Germany, has been shaped by the disillusion of a defeated people. A title at the beginning reads, "Of the 40,000 who were sent out in U-boats, less than 10,000 returned." From the opening party scene at the sub base in La Rochelle, France, in which men throw themselves about the room in drunken frenzies, to the final, ironic cataclysm, the movie's heroic tone is shadowed by fear and the expectation of death.

Battle weary at 30, the captain of the boat, played by Jürgen Prochnow, is known among the crew as *Der Alte.* Prochnow is tall, lean, bearded, and quietly charismatic. Eyes twinkling in a nearly immobile face, the captain is so alert to what's going on in his boat that he commands with only a few words. As the sub heads into another hair-raising encounter, Prochnow's slight smile says to the men, "This is fine, isn't it?" And that smile is about all the movie has of conscious patriotic fervor. Based on a novel by Lothar-Günther Buchheim, who served as a war correspondent on a U-boat, *Das Boot* goes out of its way to honor the enemy. The captain scoffs at Goering's stupid radio slanders of Churchill and lets the crew sing along with a recording of "It's a Long, Long Way to Tipperary" because they like the tune. I suppose one could say that a movie financed in West Germany and aimed for audiences in England and France as well as Germany couldn't possibly be pro-Nazi or pro-war or contemptuous of the Allies. But even though the movie's anti-chauvinist tone has been contrived years after the war, it seems heartfelt. The Germans may simply feel relieved not to hate the British anymore.

All submarine pictures are alike—this one is simply better. Technically, it's a staggering achievement. The soundtrack registers every variety of sound, from tiny, mysterious scrapings to depth charges thundering off the port bow. The director, Wolfgang Petersen, does everything possible to make you feel you're locked in there with the men, and after a while you get so sensitized to danger that the slightest tremor makes you jump. Petersen whips his camera through the narrow compartments, shows you the hams dangling from hooks, the men sacked out on the floor, and also the stink of fear and sweat and slimy bilge in close quarters. Heard without the censorship of the 1940s, the sailor's idiom—profane, obsessive, tauntingly intimate about body functions—sounds like the needling jive of men locked in prison together for years.

When the British destroyers move in with depth charges, the boat jumps around wildly, and the men are dashed into bulkheads like toys thrown by angry children. The poundings are separated by long periods of silent waiting that yield their own kind of terrifying surprise—the damaged boat sinks to the floor of the Mediterranean, and rivets start popping from steel seams, forced out by sheer water pressure. Petersen takes you deep into the bilgy strangeness of that world. The sailors are Germans—Nazis, some of them—and you never forget that men like these sank hundreds of ships and killed thousands of men. But they suffered and died too, and the movie records their fate in all its somberly heroic detail. Perhaps countries defeated in war make the most impressive war movies. ■



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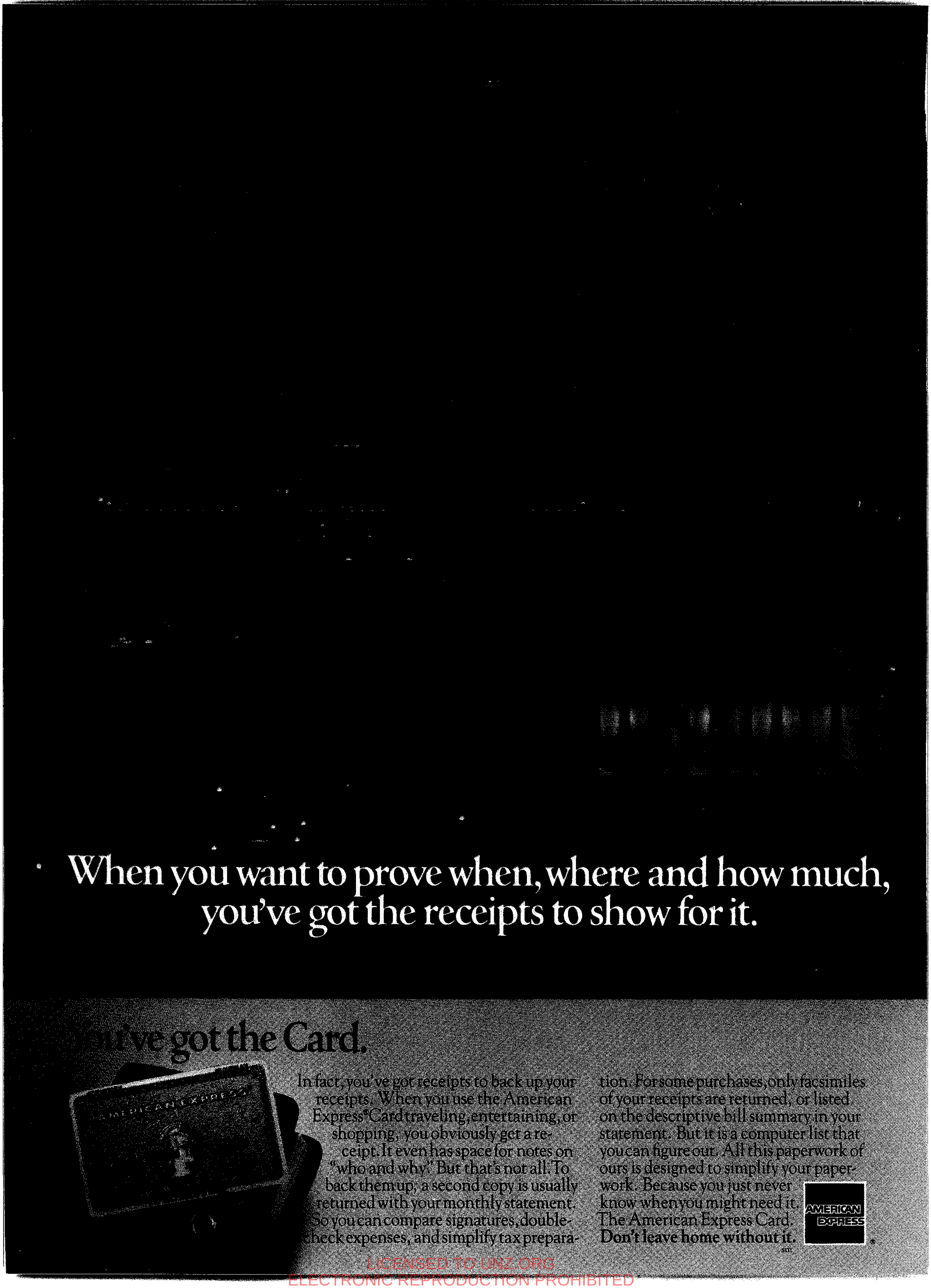

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A MOZARTEAN MIRACLE

"...Just about everything is right in the Met's new *Così fan tutte,* Mozart's subtlest, most elusive human comedy..."

Mozart heroines: *Kiri Te Kanawa and Maria Ewing in* Così fan tutte.

HAS THE METROPOLITAN OPERA EVER done better by Mozart than with its polished new production of **Così fan tutte**? Not that I can recall. True, *Così* was a big hit at the Met 30 years ago when Rudolf Bing revived the opera, then virtually unknown in this country. I doubt that many people today would have kind words for those heavy-handed performances, at least as preserved on an old recording with only Eleanor Steber's glowing Fiordiligi to save the day. By contrast, the Met's new production has managed to get just about everything right—and in this, Mozart's subtlest, wittiest, most elusive human comedy.

Everyone deserves credit for an elegant ensemble effort, but let's start with James Levine, who makes the music laugh, sing, dance, and weep in perfect Mozartean proportions. Buoyant and disciplined but always finding treasures beneath the surface, Levine's conducting is a welcome relief from the ponderous Viennese Mozart style of Stiedry, Böhm, and Rosenstock, a tradition that has held sway at the Met ever since Bing's day. By opening all the cuts in the second act, Levine also shows us how vital this music is in fleshing out the shifting relationships of the two couples as they painfully discover their true emotions.

Hayden Griffin's sets perform a small miracle in turning the Met stage into an intimate acting space with an interior proscenium and a clever arrangement of sliding panels to facilitate rapid scene changes. The sunny bay of Naples can always be spied in the distance, but Vesuvius and its fiery lava cloud constantly remind us of the opera's dangerous passions that might so easily erupt into tragedy. Colin Graham has directed the action with choreographic fluidity, preserving the musical and dramatic symmetries but accenting each character's individual personality so precisely defined by Mozart's music.

If this *Così* were only heard and not seen, a few reservations could be registered about the singing. Kiri Te Kanawa's peaches-and-cream soprano was not always perfectly focused on the notes, but her luscious sound, vulnerable beauty, and patrician sophistication make her an irresistible Fiordiligi. Volumes could be written about Maria Ewing's delicious Dorabella, from her exquisite singing to her comic brilliance in capturing the dizzy volatility of this lovable creature. Donald Gramm's understated Don Alfonso, a delightfully whimsical figure rather than the customary hardened cynic, is another masterly portrayal, a perfect foil for Kathleen Battle's piquant Despina. The two suitors were perhaps a bit under par—James Morris's voice sounded rather gravelly as Guglielmo, and David Rendall's Ferrando was a bit of a stick; but never mind. Minor flaws can hardly undercut the deftly orchestrated magic of this *Così fan tutte.*

WHEN **Grace Bumbry** AND **Shirley Verrett** returned to Carnegie Hall's stage for the second half of their joint concert, they looked stunning and the audience went wild. Verrett had exchanged her filmy black gown for a gorgeous white number with feathers dripping from the shoulders. Bumbry, sporting a new bouffant wig, had switched from a woven gold-and-red outfit to a slinky fire-engine-red clinger with mink cuffs. As the two launched into their final duet, swearing eternal friendship as Norma and Adalgisa, I had to pinch myself. Bumbry and Verrett on the *Times Magazine* cover, personal appearances on the Cavett show, a sold-out house in Carnegie Hall, photographers everywhere, someone behind me suggesting that the two be packaged for the road, front-page stories the next day. Was this *Dreamgirls II*—already?

Perhaps a sociologist should analyze this event; I'm still trying to figure out what it had to do with music. On their own, Bumbry and Verrett have been busy opera singers but hardly superstars. Together they have exploded into media dynamite: two glamorous black singers, both former mezzos turned sopranos, rivals in the same repertoire, energetic ladies with big egos—enough material to keep copywriters busy for days. I was not so much bothered by the bad singing—Verrett's awkward maneuverings among her three unrelated registers, or Bumbry's struggles to produce her wan mezza-voce effects and weak top notes. Many singers with flawed techniques can still be commanding artists. It was the phony vocal posturing and self-serving use of music for superficial effects that really galled.

Viewing it all from a box seat was a

Photograph by Henry Grossman.

true regal presence—Marian Anderson, "honored" by this concert as an afterthought, since it occurred to someone a few weeks ago that her eightieth birthday was around the corner. Depressed, I went home and listened to old Anderson records of the 1930s, marveling again at her noble instrument, her supreme musicality, and her modest but intense dedication to communicating real feeling through song. What must this great woman have thought, confronted by such a garish barrage of show-biz glitz?

JUILLIARD'S ANNUAL FESTIVAL OF CONtemporary Music slipped by quietly, partly because the school called little attention to the occasion and partly because the six concerts were not particularly festive—no major premieres were given, no special themes explored, no provocative stands taken, no fresh voices raised to soothe or outrage the ear, no earnest discussions conducted about whither new music. A token gesture, in short, and a dull one at that.

Perhaps such a discretionary low profile was the best way for Juilliard to do its duty by 1982 and deflect the scorn that events of this sort inevitably invite from certain sectors of the contemporary music community. In New York, that special-interest group is so fractured that everyone has a personal ax to grind. Somebody always feels left out, and the hosting organization can never win, no matter how hard it tries.

Juilliard's opening concert in Alice Tully Hall played it extra safe with a program of three big orchestral scores by senior composers who have found secure niches in the establishment and remain luxuriously detached from all the intramural squabbling. As Juilliard's energetic president for the past twenty years, Peter Mennin has successfully managed to combine academia and composition in precisely the same proportions as his predecessor, William Schuman. In fact, the catalogues of the two men—earnest symphonies, chamber music, and choral works in a conservatively neoclassic style—seem virtually interchangeable, in spirit if not in content. Mennin's Symphony No. 8 (1973) is a big, portentous public work in the accepted American symphonic tradition, ornamented by coloristic devices fashionable in the 1960s—solidly constructed and eminently approachable, but without anything especially memorable to impart.

George Crumb, yesterday's savior of American music, was represented by *Echoes of Time and the River*, which sounded like hot stuff in 1967 but is now beginning to show its age. Somehow all that delicate post-impressionistic groaning, marching about by the musicians (thankfully omitted in this performance, owing to lack of space), and chanting of West Virginia's state motto become more embarrassing each year. That left Elliott Carter's inimitable Variations for Orchestra (1955), a vital and intriguingly unified series of commanding gestures that increase in stature as the years go by. Stanislaw Skrowaczewski conducted the Juilliard Orchestra, which played superlatively in all three works.

The music on the other five programs seemed drawn at random from a hat, concentrating on composers associated with Juilliard, either as teachers (Widdoes, Babbitt, Persichetti, and Diamond) or students past and present (Balada, Zwilich, Hofsteinsson, and Rorem). A number of select Europeans such as Donatoni, Schnittke, and Lutoslawski turned up, as well as a few American old-timers like Harris, Luening, Thomson, Ives, and Riegger—23 composers in all. None of them are wild-eyed radicals, and almost all had something to say that was mildly agreeable and worth hearing, at least once. Taken altogether, though, it was a timid treading of the contemporary waters, too respectable to condemn outright and too unimaginatively presented to be of any real value. Next year Juilliard should try harder. ▬

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BURGER KING

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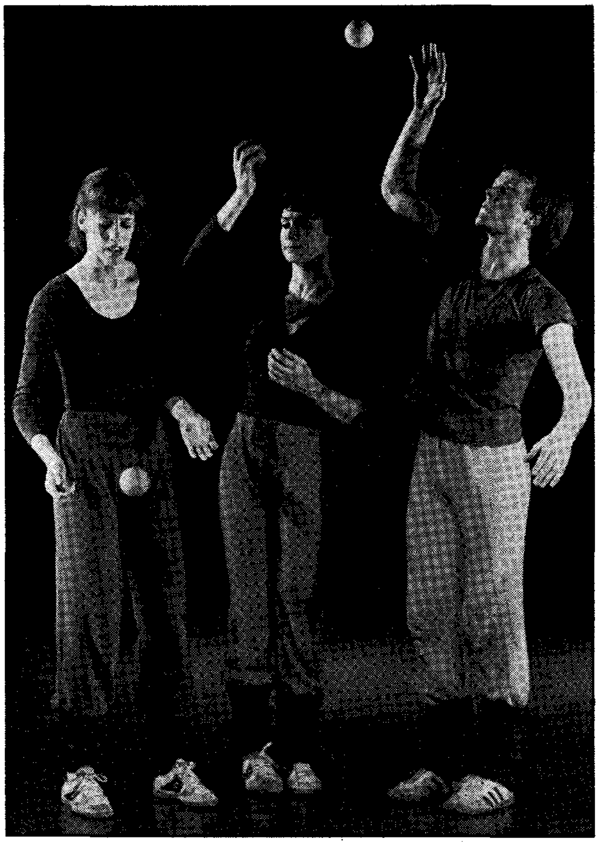

***Ball Passing:** Charles Moulton (right) and friends.*

NAIVE AND COMPELLING, **Tim Miller**'s performance art—a mix of movement, talk, taped sounds, and slide projections—combines autobiography with a doomsday view of history. *Postwar,* the latest evolution of the 23-year-old Miller's work in this vein, dwells on familiar themes: The child emerges from the cocoon of domestic security. His anxiety in the face of a threatening world is expressed as fear of taking a misstep ("Step on a crack, break your mother's back"), then translated into fear of annihilation by the bomb. The tale is banal; Miller's treatment of it is occasionally bizarre, yet not particularly inventive. But his performance, charged with physical and psychic energy, is arresting.

To open his hour-long saga, Miller circles the performing space at an increasingly frenetic run, leaping over a diagonal strip of plastic grass, kneading a handful of pink stuff. As if using a technique of self-hypnosis to unlock the past, he shouts out the years, backward, to "1945." At the end of the Astroturf path is not a pot of gold but an outdoor grill; when Miller slaps what he holds onto the surface, it sizzles—the all-American hamburger.

Alternately tending the meat with a spatula and illustrating his words with iconographic gestures, Miller recites the litany of his background, while Kodachrome close-ups of him as a wide-eyed five-year-old flash onto three angled screens—"1945: My dad came back from the war. 1948: My dad and mom got married. (Because they loved each other. I think.) 1949: They bought a house." And so through the birth of four children, the last of them Tim.

Four players—two men and two women—help Miller re-enact the account of the common American dream of family and home (suburban, a *nice* house for only $14,000, with a wishing well built in the front yard). Inching along the road (read, "of life"), husband and wife express saccharine affection, pie-in-the-sky longings (to be president, to be a movie star). In their inevitable disillusion, they succumb to rampant consumerism and lethal bickering.

Meanwhile the threat of nuclear war looms: felled toy soldiers on the screens; verbal accounts of the end of the baby boom and the increase in missile production; in performance, wild combat and schoolroom shelter drills. The quintet reads hysterically from the multivolume encyclopedia that came with the happy home—explications of America, of international conflict.

As the light fades and his fellows lie under their desks in fetal huddles, Miller retraces the now treacherous path, using the books as unreliable stepping stones. He lays a string of electric bulbs along the trail—are these guides or land mines?—and eventually stomps on them, extinguishing all but one. Like a crooner with a mike, he holds the surviving light close to his face, which becomes a sepulchral mask, and chants his song: "When I feel sad, when there's nobody in my bed, when I worry about the war, when my mom and dad are dead and gone ... I go and eat ... a hamburger. I've got to live ... 'cause I love to eat. . . ."

This is all perilously close to the sophomoric, yet something distinguishes it. Could it be the fierceness of Miller's belief in what he's doing? (At D.T.W.'s Bessie Schönberg Theater, 219 West 19th Street, on February 9 and 16.)

Charles Moulton's DADDY was a hoofer, and somewhere inside the 27-year-old Moulton beats an insistent, syncopated pulse. Having found a couple of engaging gimmicks to embody this rhythmic drive, the younger Moulton has become something of a darling of the avant-garde. In his enthusiastically attended concerts at the Schönberg (playing to audiences in which the critics looked like senior citizens), Moulton presented his latest innovations in the line of "ball passing" and "card flashing."

In *Expanded Ball Passing,* which opened the first half of the program, Moulton and two adept female cronies run, lope, swivel, and skim in intricate, clear-cut patterns. Simultaneously, they exchange three orange-size rubber balls—tossing, bouncing, or rolling them, or slipping them from hand to hand, juggler style. The influence of Merce Cunningham—with whom Moulton danced in the mid-seventies—shows in the dancers' alert bearing, in the fleet-footed locomotion, even in the embellishments: birdlike tilts of the head, airplane-wing arms with quivering hands. The synthesizer score, composed and played by A. Leroy, underlines the sense of a ceaseless, often staccato pulse.

In the ensuing series of related pieces, for two to five participants, the balls themselves are absent; the energy and rhythm associated with them is now internalized by the dancers and absorbed into the choreography. A new theme, of gentle but dispassionate touching and support, is explored in four trios, but the underlying, throbbing dynamic remains unchanged. The last piece in this group

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is a spirited quintet. The dancers streak through space, periodically clustering in corners where they emphasize the tempo by stamping their feet and clapping their hands. Moulton augments the hoedown flavor of this part—some unruliness surfaces for the first time—by yelping and by his farmboy looks: He's stocky, big-boned, and yellow-haired.

For all the dancers' personableness and skill, Moulton's work deteriorates as it progresses, becoming more "serious" and less original. In this string of pieces, the device of the balls, inventive and charming though it is, doesn't lead anywhere in dance terms. It provides an almost irresistible beat, but it fails to supply an accompanying wealth of gesture. Forced to fall back on conventional concert-dance materials, Moulton proves unresourceful.

His new *Stepwise Motion* is another case in point. It lays claim to fewer than a dozen basic moves (most of them aired in the earlier works); these are neither compelling in themselves nor developed so as to provoke interest. Tempo is still an issue; you notice how actions that looked brusque and bright in the speedy opening passage become sultry and even ominous when slowed to a tango pace. Again, the main focus of the piece is a contrivance, and a static one at that: Six folding screens, angled at the top, are shifted to make dramatic changes in spatial values. At the start they force the quartet of dancers into a narrow corridor; they're repositioned to form a huge corner; finally they're set up like the wings of a proscenium stage through which the performers appear and disappear. This is more fun to think about than it is to watch.

You might say *16 Person Card Flashing* is theoretical, too. Arranged in four tiers, its participants hide their faces behind individual sets of twelve-by-sixteen-inch cards—red, blue, purple, and green—that are strung on rings. To a varied and engaging beat, these are flipped over to create field patterns of contrasting colors—horizontal and vertical lines, diagonals, checkerboards, and roundabouts. While the piece is all gimmick, and, in a strict sense, has nothing to do with dancing, it is central to Moulton's preoccupation: rhythm articulated as action.

The inheritance of tap dancing itself figured in this concert—in the solo *Out of Time*. Dressed in black tie and sporting a white boutonniere, Moulton taps—a little muddily—in a dusky corner, eyeing the bobbing shadow he casts on a gray screen as if it were his reflection in a studio mirror. The number isn't a virtuoso turn but, rather, a meditation. When Moulton slows, stops, lies down, and shuts his eyes, the taps that echo on tape grow faster and louder—a pulse that's unquenchable. ■

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THE ENSIGN OF VENICE

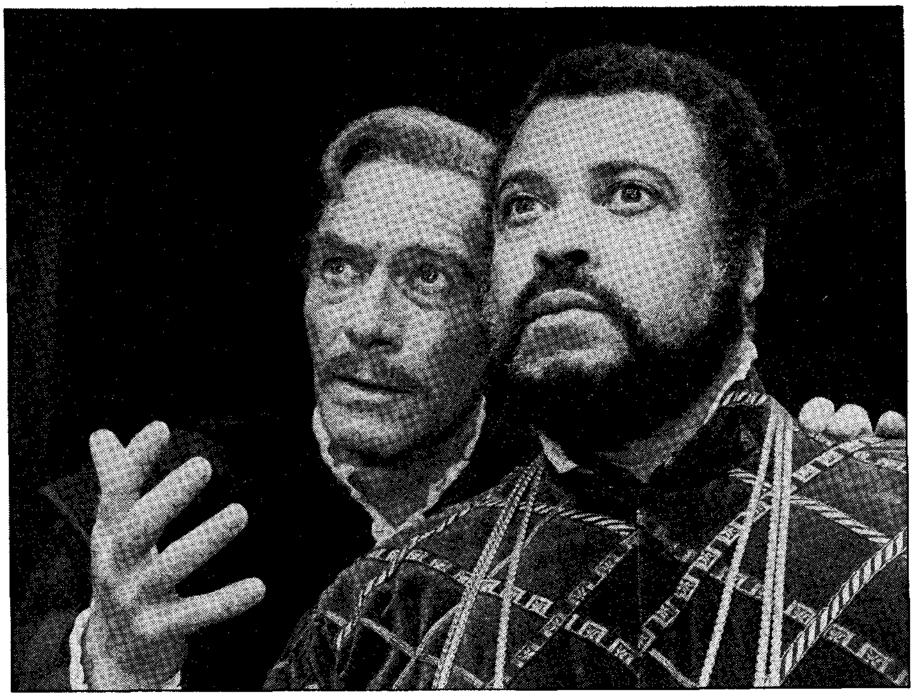
"...Plummer's Iago is controlled and terrifying. Jones's Othello has strength, but is neither fish nor fowl..."

LAST SUMMER'S STRATFORD, CONNECTICUT, **Othello** has, on its way to New York, undergone a bit of a sea change. But not, alas, a must-see change. Zoë Caldwell, who has inherited the staging from Peter Coe, has sensibly omitted some outrageous details, e.g., Iago's kissing Desdemona on the mouth and the villain's mute quasi-triumph even in defeat. I wish she had also eliminated Othello's silly and tasteless castration of Iago. I could have done without the stop-motion sequences, too; but I do rather miss the seated colloquy between Othello and Iago, with their parallel gazes trained on an infinity in which they still cannot meet.

The tasteful new scenery by David Chapman is a definite improvement, though the various rearrangements of the basic curtains and draperies yield less variety than is intended. The gifted Marc B. Weiss's changes in the old lighting are not always for the better, notably the halfhearted projections in the opening scenes and the overbrightness of Desdemona's death chamber. The minor cast changes do not matter much; thus the new Bianca, Patricia Mauceri, is just as bad as her predecessor. In the undistinguished supporting cast, Aideen O'Kelly's Emilia is still best, although Kelsey Grammer's Cassio has nicely grown in stature and needs only a little more vocal flavoring.

And the principals? Christopher Plummer's Iago, very good to begin with, is now even more focused and controlled: truly terrifying in its combination of fake humility, fake concern, and an authentic streak of searing insanity. Yet I cannot help feeling that Iago ought to be a trifle younger (age was also the problem with the extraordinary Iago I saw the great Jean Debucourt give once at the Comédie Française), and there are times when Plummer shrills a little too much or extends a questionable pause to unquestionable excess. Otherwise, this is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil.

Sad to say, James Earl Jones's Othello is now completely outdistanced. In retrospect, I think I overrated Jones's Stratford performance, partly, perhaps, because the novelty of a simple, dumb Othello—after Olivier's rather too fancifully charming one—looked fresh and believable. Now Jones holds back some of his brute power, delivers some of his lines less naturally, as if sicklied o'er with inapposite cerebration, and ends up being rather monotonous to boot. There is still strength and presence here, but the great poetry now comes neither from pristine instinct nor from noble albeit blinkered intellect, so that this Moor is neither fish nor fowl. Even so, Jones's Othello is preferable to, say, the flimsy one of Earle Hyman or the simplistic one of William Marshall. About the legendary Paul Robeson (who struck me as much too operatic), Brecht wrote in his *Arbeitjournal*: "Robeson as Othello, bad in an atrocious staging."



Hanky-panky: *Christopher Plummer and James Earl Jones as villain and victim.*

Dianne Wiest's Desdemona is, to put it mildly, a scandal. The Stratford leading lady was abysmal, but at least she looked more convincing. Miss Wiest comes on as an unalluring, overaged Desdemona—Emilia, perhaps?—prancing about coyly and trying to speak trippingly. She sounds like a minor regional actress whose entire training for the job consisted of listening to the speeches of Elizabeth II. There is no moving fragility in this Desdemona, no true feminine sweetness, no womanly heroism; she is provincial, primitive, and provokes titters whenever she opens her mouth.

This brings me to a burning question about young American actresses. The current *Macbeth* is on its third Lady Macbeth, with unconfirmed rumors of a fourth one standing by. But that may not mean very much, given Nicol Williamson's directorial quirkiness. Yet here we are on a third Desdemona, who is totally inadequate, as was Frances Conroy a couple of seasons ago in Central Park. Is this merely a question of inadequate classical training? Or is it a dearth of young, attractive, gentle actresses, or actresses capable of creating the illusion of those qualities? Are young women of physical and spiritual beauty no longer attracted to the theater, or are they being discriminated against? Or has some kind of explicit or implicit adherence to women's liberation made it impossible for young actresses even to seem meek, pliable, yielding? Is this the best the combined directorial talents of Peter Coe and Zoë Caldwell could come up with? Something is very wrong here, but I haven't

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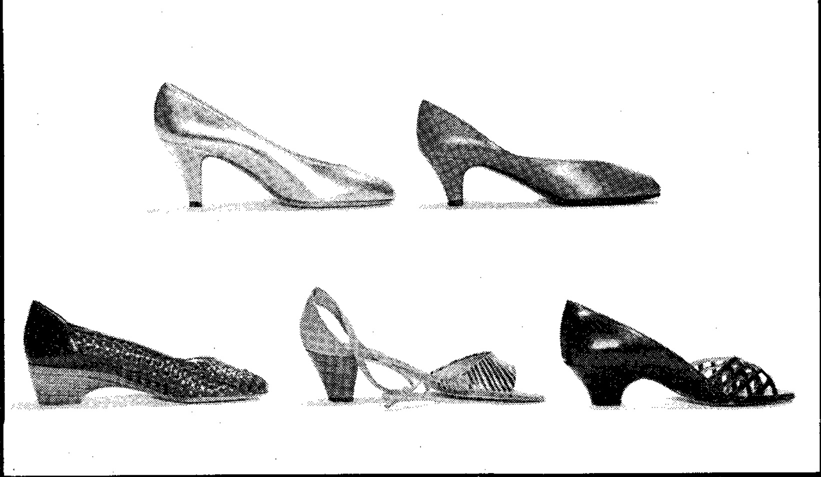

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figured out the problem as yet, much less the answer.

Flux, BY SUSAN MILLER, CONCERNS JESS, a lesbian college English teacher, who cannot hold on to her personal relationships—with her current lover, Dina, with her ex-husband, Sanelli, or with a male sophomore in her Modern Fiction class—any more than she can hang on to her rebellious-sixties values when confronted with students who are basically conformist and goal-oriented, with only a speck of lesbianism here and there to relieve the tedium. She is given to complaining in language that soon becomes overabundant and self-consciously poetic, and only very rarely rings true. Meanwhile, Sanelli has given up academia and taken up carpentry, Dina is moving out of the apartment she shared with Jess, and the students' papers on *The Great Gatsby* elicit sardonic marginal comments from Jess, which drives one student to...

But why go on? On the one hand, Miss Miller tries very hard for anti-naturalistic stylization by introducing a variety of rambling yet static soliloquies; on the other, despite an intensely autobiographical aura (or perhaps even because of it), *Flux* has a way of sounding stilted, attitudinizing, indeed embalmed. Michael Kahn's direction, which puts the college students through a variety of kittenish gymnastics and immerses the bystanders during the one electrifying scene in lethargy, is no great help. Ernest Allen Smith has designed what may be the first set and costumes that can justly be termed soporific.

Miss Miller does, however, manage the occasional wickedly sarcastic one-liner, and a scene in which the tough and sardonic Dina deals with her hippie daughter over the telephone is abrasively funny. This is partly due also to Jean De Baer's excellent performance. As Jess, Robyn Goodman is nice but unincisive; she seems, verbally and emotionally, to skitter along the surface of the part. The four students are adequately played; Michael Tucker, as Sanelli, would be better than that if only he didn't have all those dreary disquisitions on carpentry and shamanism.

THE VIETNAM OVERPLOT OF STEVE METcalfe's **Strange Snow** is trite and unconvincing. But there is delicate insight into the workings of an awkward grace that nudges two emotionally starved people toward each other. Under Thomas Bullard's thoughtful direction, Kaiulani Lee is fine as a homely spinster, except for some lapses into cuteness; as her plain suitor, Dann Florek is sensational. The inventiveness, subtlety, and assurance with which he probes the depths of a seemingly flat character are unerring and awesome. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Leather

THE ANNUAL SALE ON LEGAL-SIZE leather attachés and portfolios for men and women at Lederer brings the following: genuine-pigskin top-zippered portfolios with retracting handles and one outside pocket, were $80, now $49.95; top-grain-saddle-cowhide attachés in brown and tan, were $80, now $49.95; California saddle-leather top-zippered portfolios in brown and chestnut, were $145, now $110; Lederer's own attachés in top-grain leather with a combination lock, two solid-brass drawbolt locks, and burnt extended edge, were $250, now $149.95; top-grain-leather cases with solid-brass hardware, green lining, and raised molded edge, 3-in., were $410, 4½-in., were $450, now $139.95 and $189.95; expandable attachés with leather lining and combination lock, expand to over 5 in., were $289.50, now $169.95; imported Atlas attachés of Irish hand leather with 24K-gold-plated hardware, some with removable files, available in 2-in., 3-in., and 4-in., were $290–$390, now $229.95–$269.95; top-zippered portfolios with removable shoulder strap, retracting handles, and two open pockets, in burgundy, were $140, now $109.95; an assortment of briefcases from France and Italy in burgundy, brown, and black calf, were $229.50–$569.50, now $159.95–$389.95. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Lederer de Paris, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 2/28.*

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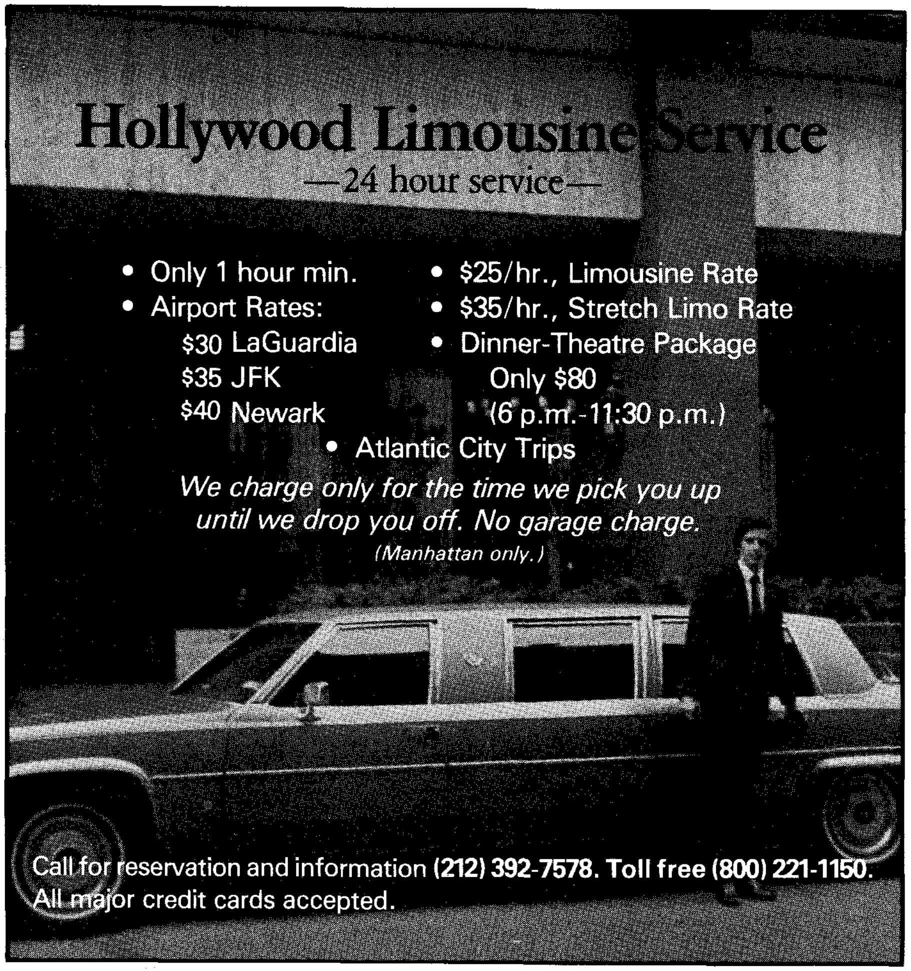

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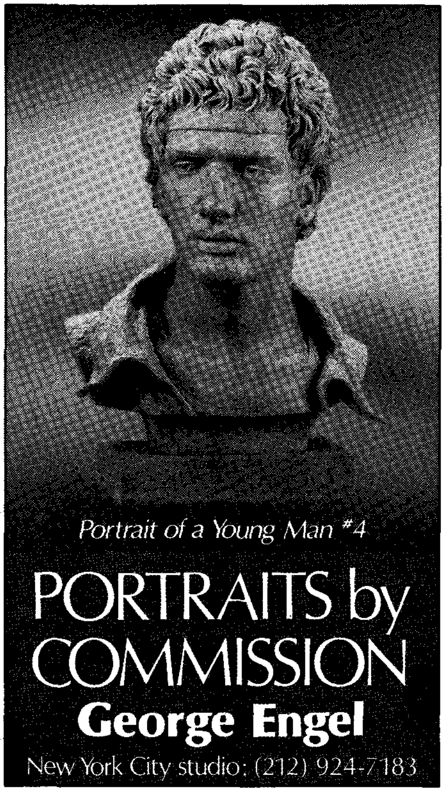

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ABOUT 175 BABY SACKS, BOTH SAMPLES and discontinued models, are on sale here, direct from the showroom. The bags are, of course, completely washable and come in a variety of different fabrics, both prints and solids, and are extremely well made and useful. The Shoulder Stroller Bag, usually $20–$40, here $10–$24; the Sandbox Satchel, usually $31.50–$35, here $18.90–$21; the Sandbox Changer, with a detachable changing pad, usually $35, here $21; the Sandbox Strollertote, usually $10, here $5. Checks accepted; no credit cards; all sales final. *Sandbox Industries, 330 Fifth Ave., near 33rd St., Room 1200 (695-3729); Mon.–Thurs. 10 a.m.–5 p.m.; through 2/18; closed 2/15.*

For Men and Women

EUROPA HOUSE IS OFFERING SPECIALS for both men and women during the month of February: one-hour Dutch facials, usually $35, plus a jar of Von Trippe cleanser, usually $7.50, now $20 for both; European pedicure, usually $18, plus manicure, usually $7, now $17 for both. Also, 50 percent off on Von Trippe skin-care products: 4-oz. collagen cream, usually $40, now $19; honey-almond scrub, usually $12.50, now $6.25; vitamin-E cream, usually $15, now $7.50; cucumber and strawberry astringents, usually $7.50, now $3.75. An appointment is necessary. A.E., checks accepted. *Europa House, 129 East 60th St. (751-4855); Mon.–Sat. 9 a.m.–7 p.m.; through 3/6.*

Fabrics

AN "END-OF-WINTER" CLEARANCE SALE at the Fabric Scouts store brings some good buys on top designers' fabrics. For example: all-wool houndstooth-check bouclé from Anne Klein, 60 in. wide, was $15 a yd., now $6.50; all-silk batik-style print from Jack Mulqueen, was $25, now $10, and in coordinating solids, were $12.50, now $7.50; other Mulqueen silk prints, were $17.50, now $10.50; all-wool geometric-print challis from Calvin Klein, 54 in. wide, was $20, now $7.50. From Pinky and Dianne: German all-cotton velvet in solids and prints, was $15, now $7; 36-in. plaid silk, was $18, now $9.50; 60-in. novelty-weave wool, was $15, now $7.50; 36-in. pink silk-and-polyester blend with Lurex, was $21, now $5; Carol Horn 60-in. "eyelash"-texture wool, was $15, now $7; an assortment of 30-in. all-wool Harris Tweeds, were $10, now $5; Albert Nipon 54-in. Italian rayon challis, was $14, now $7; Gloria Sachs 36-in. all-silk check, was $12.50, now $5; and more. A.E., M.C., V., checks accepted; all sales final. *Fabric Scouts, 818 Lexington Ave., at 63rd St. (486-0708); Mon. and Thurs. 10 a.m.–8 p.m., Tues., Wed., Fri., and Sat. till 6 p.m., and Sun. noon–5 p.m.; through 2/28.*

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THIS THRIFT SHOP, BENEFITING THE NEW York City Opera, has received about a thousand new famous-label bathing suits from a famous Fifth Ave. store whose name we can't mention. The suits, for women sizes 6–14 (plus a few in size 16), were $32–$49, here $10. New beach tops and cover-ups are also available in sizes S–L, and here are $5–$10. Some men's shetland sweaters in sizes S–L have also been donated, and sell for $12. Also, for early birds there are new knitting needles and other accessories, all priced very reasonably. M.C., V. accepted; no checks; all sales final. *Repeat Performance, 1496 Third Ave., near 84th St. (861-0719); Mon.–Sat. 10 a.m.–5 p.m.; while stock lasts.*

From the Modern

THE MUSEUM OF MODERN ART HAS moved its store to a new location and put a number of its items on sale at discounts of 10–50 percent (membership discounts don't apply to sale merchandise). A few examples: boxed note cards, 40–50 percent off; "Great Addresses" loose-leaf address books, were $19.50, now $14.63; MOMA publications and catalogues, 40–50 percent off; F78 telephones, were $156, now $110; ice-cream scoops, were $9, now $8; Time Frame calendars, were $8, now $7; Krups quartz travel alarm clocks, were $55, now $38.50; Capsela construction toys, were $26, now $19.80; Shuffle Books, were $7, now $5.25; plastic picnic utensils, were $7, now $6. Also, exhibition posters, Trap Frames (Plexiglas "floating frames"), kaleidoscopes, Mebas, Rubik's Cubes, and more. M.C., V. accepted; checks accepted with MOMA membership card only; all sales final. *Museum of Modern Art Shop, 37 West 53rd St. (956-7544); Mon.–Sun. 11 a.m.–5:45 p.m.; through 2/28.* ■

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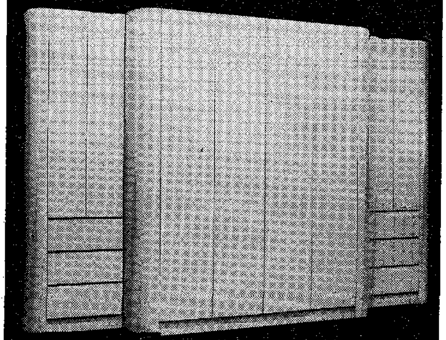

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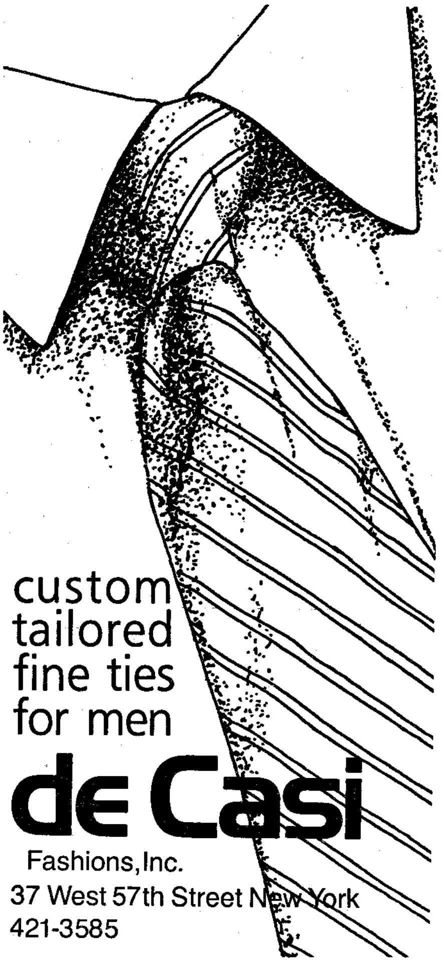

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A Complete Entertainment Guide for the Week Beginning February 8

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Feb. 8: "Story of Sin"; "Nights of Cabiria." Feb. 9: "Zatoichi Challenged"; "The Two Musashis." Feb. 10: "The Lusty Men"; "In a Lonely Place." Feb. 11: "California Split"; "The Gambler." Feb. 12-13: "The Stunt Man"; "Day for Night." Feb. 14: "Quadrophenia"; "Tommy." **AGEE ROOM**—Thru Feb. 9: "Anais Observed"; "Akropolis." Beg. Feb. 10: "The Caretaker." Feb. 12-14: "India Song."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Montenegro." #2—"Absence of Malice."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Feb. 8: "Gone With the Wind." Feb. 9: "Nashville." Feb. 10-11: "King of Hearts"; "Harold and Maude." Opening Feb. 12: "Mc Vicar."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 8: "Ex-Lady"; "The Rich Are Always With Us." Feb. 9: "I'm No Angel"; "She Done Him Wrong." Feb. 10: "That Hamilton Woman"; "Twenty-One Days Together." Feb. 11: "Ecstacy"; "Algiers." Feb. 12: "Boudu Saved From Drowning"; "The Lower Depths." Feb. 13-14: "The Thin Man"; "After the Thin Man." Feb. 15: "The Story of Adele H"; "Small Change."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 11: "Only When I Laugh"; "Kramer vs. Kramer."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 9: "Bring Me the Head of Alfredo Garcia"; "Pat Garrett and Billy the Kid." Feb. 10-11: "An Enemy of the People"; "Tom Horn." Feb. 12-13: "The Creature From the Black Lagoon"; "It Came From Outer Space." Beg. Feb. 14: "Cabaret."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Ticket to Heaven." #2—"Four Friends."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"On Golden Pond." #3—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Opening Feb. 12: "Cannery Row." #4—"Pixote."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Feb. 11: "Atlantic City."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Reds."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Feb. 11: "The Border." Opening Feb. 12: "Making Love."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Ragtime."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Absence of Malice." #2—"Four Friends." #3—"On Golden Pond."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Reds."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Taps." #2—"Sharky's Machine." #3—"Prince of the City." #4—"Whose Life Is It Anyway?" #5—"Montenegro." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Vice Squad." **STATE 2**—582-5070. "Venom."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Night Crossing."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Chariots of Fire."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Feb. 9: "A Stranger Is Watching." Opening Feb. 10: "House of Wax." **CINERAMA 2**—975-8369. Thru Feb. 11: "Dressed to Kill"; "Blow Out." Opening Feb. 12: "Cannery Row."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Ragtime." **EMBASSY 3**—Thru Feb. 10: "Revenge of the Shogun Women." Beg. Feb. 11: "Return of Bruce." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Feb. 8-10: "The Caine Mutiny"; "High Noon." Feb. 11-12: "The Last Picture Show"; "Shampoo." Feb. 13-14: "All the King's Men"; "Of Mice and Men." #2—Feb. 8-10: "Splendor in the Grass"; "East of Eden." Feb. 11-12: "Carrie"; "The Andromeda Strain." Feb. 13-14: "Fiddler on the Roof."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—"The Border." #2—"On Golden Pond."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Night Crossing."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Feb. 11:"Pennies From Heaven." Opening Feb. 12: "Quest for Fire."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Feb. 11: "Dressed to Kill"; "Blow Out." Opening Feb. 12: "Mc Vicar."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Feb. 8-9: "Auntie Mame"; "Arthur." Feb. 10-13: "The Tin Drum"; "Cabaret"; Feb. 10: "The Last Years of Childhood"; "Calm Prevails Over the Country"; Feb. 12: "The End of the Rainbow"; "The Second Awakening of Christa Klages." Feb. 14: "Dr. Zhivago."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Personal Best."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Four Friends."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Feb. 11: "Raiders of the Lost Ark." Opening Feb. 12: "Love and Money."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "The French Lieutenant's Woman."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Feb. 11: "Taps." Opening Feb. 12: "Making Love."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Butterfly."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Opening Feb. 11: "Circle of Deceit."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Gallipoli."

58. **MANHATTAN 1—59th St. bet. Second & Third Aves.** 935-6420. "Whose Life Is It Anyway?" **MANHATTAN 2**—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET**—"Reds."

61. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Shoot the Moon." **CINEMA II**—753-0774. "On Golden Pond."

62. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sisters or the Balance of Happiness."

61st Street & Above
East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "The Border." **GEMINI 2**—832-2720. Thru Feb. 9: "A Stranger Is Watching." Opening Feb. 10: "House of Wax."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Feb. 11: "The Last Waltz." Opening Feb. 12: "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Four Friends." #2—"Vice Squad."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Man of Iron."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Feb 10: "Absence of Malice." Opening Feb 11: "One From the Heart."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Feb. 11: "Ticket to Heaven." Beg. Feb. 12 (tent.): "Pennies From Heaven."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "The Border."

80. **LOEWS ORPHEUM 1—86th St. nr. Third Ave.** 289-4607. "Vice Squad." **ORPHEUM 2**—427-1332. "Venom."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "True Confessions."

MOVIES

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"On Golden Pond." #2—Thru Feb. 9: "Montenegro." Opening Feb. 10: "House of Wax."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. Thru Feb 10: "Absence of Malice." Opening Feb. 11: "One From the Heart."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"David."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Feb. 11: "The Woman Next Door." Opening Feb. 12: "Tragedy of a Ridiculous Man." #2—Thru Feb. 11: "Taxi zum Klo." Beg. Feb. 12: "The Woman Next Door."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 8: "The Lady From Shanghai"; "Gilda." Feb. 9-10: "I Want to Live!"; "Johnny Belinda." Feb. 11-13: "A Woman's Face"; "Now, Voyager." Beg. Feb. 14: "Little Women"; "Meet Me in St. Louis."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Feb. 9: "Stevie." Opening Feb. 10: "Das Boot." #2—Opening Feb. 8: "Road Games." Beg. Feb. 12: "Man of Iron."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Night Crossing." #2—"Saturday the 14th." #3—"Whose Life Is it Anyway?" #4—"Sharky's Machine."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Four Friends." #2—"On Golden Pond."

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 8: "Le Samourai"; "Borsalino." Feb. 9: "Coup de Tête"; "The Best Way." Feb. 10: "Running Wild"; "Sally of the Sawdust." Feb. 11: "The Harder They Fall"; "In a Lonely Place." Feb. 12-13: "The Cat and the Canary"; "Sleuth." Feb. 14: "The Gang's All Here"; "Gentlemen Prefer Blondes."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—Thru Feb. 9: "Lola Montes"; "La Chienne." Feb. 10-11: "Pather Panchali"; "World of Apu." Feb. 12-13: "Last Year at Marienbad"; "La Guerre Est Finie." Beg. Feb. 14: "The Rise of Louis XIV"; "Senso." #2—"Pixote." #3—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Opening Feb. 12: "Cannery Row." #4—Thru Feb. 11: "Montenegro." Beg. Feb. 12: "Pennies From Heaven."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300. Adm. $2 adults; $1 children. Opening Feb. 11, at the new Naturemax Theater (equipped with IMAX): "To Fly" (1976) by Greg MacGillivray & Jim Freeman, on a 40' x 66' screen and 6-track sound. Screenings weekdays from 10:30 a.m.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Feb. 9, 8 p.m.: "Citizen Kane" (1941) by Orson Welles. Feb. 10, 8 p.m.: "Le Tunnel Sous la Manche" (1906), "Pauvre Jean ou les Mésaventures d'un Buveur" (1906), "Hydrothérapie Fantastique" (1908), "A la Conquête du Pôle" (1912), "Un Locataire Diabolique" (1909) & "Voyage à Travers l'Impossible" (1904) by Georges Méliès. Feb. 11, 8 p.m.: "Nos. 1-5, 7, 10" (1941?-57), "No. 11" (1957),"No. 13, No. 16" (1962,-67) & "No. 14" (1964) by Harry Smith. Feb. 12, 8 p.m.: "No. 12" (1958-61) by Harry Smith. Feb. 13, 2 p.m.: California Video II: Karen Finley, Hilary Ann Radner, Carol Shymanski & Bob Yarber; 8 p.m.: "Sausalito" (1948) by Frank Stauffacher & "Wavelength" (1967) by Michael Snow. Feb. 14, 8 p.m.: "Kinoglaz" (1925) by Dziga Vertov.

BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn. 783-4469. Adm. $3. Feb. 10, 7 p.m.: A Night of Early Jazz, with Dave Chertok.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Feb. 10, 8 p.m.: "Hallelujah, I'm a Bum" (1933) by Lewis Milestone, with Al Jolson.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Feb. 12, 8 p.m.' "Trial" (1955) by Mark Robson & "Broken Arrow" (1950) by Delmar Daves. Feb. 13, 8 p.m.: "My Son John" (1952) by Leo McCarey & "Point of Order" (1964)

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MOVIES

by Emile de Antonio. Feb. 14, 8 p.m. "Beyond the Human Eye," a performance-film by Alfons Schilling.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4; members $3.50. Feb. 9, 6:15 p.m.: "The Passenger" (1975) by Michelangelo Antonioni & "Antonio Gaudi" (1965) by Ira Latour.

FILM FORUM—57 Watts St. 431-1590. #1—Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m.: "John Heartfield, Photomontagist" (1977) by Helmut Herbst & "A Good Example" (1979) by Bertrand Sauzier. #2—Adm. $4.50; members $3.50. Program unavailable.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 10, 1, 3:15, 6 & 8:30 p.m.: "L'Amour l'aprés-midi" (1972) by Eric Rohmer.

***INSTITUTE FOR ART AND URBAN* RESOURCES—P.S. 1, 46-01 21st St., Long Island City.** 784-2084. Free. Thu.-Sun., 1-6 p.m., thru Mar. 14: "Intrusion" by Jon Rubin, & Video by Joan Jonas.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Feb. 10, 7:30 p.m.: "The Love of Sumako the Actress" (1947) by Kenji Mizoguchi. Feb. 12, 7:30 p.m.: "An Actor's Revenge" (1935) by Teinosuke Kinugasa. Feb. 14, 2 p.m.: "The Story of the Last Chrysanthemums" (1939) by Kenji Mizoguchi.

***THE JEWISH MUSEUM*—Fifth Ave. at 92nd St.** 860-1888. Adm. $5; senior citizens & students $4; members $3. Feb. 11, 7 p.m.: "Hester Street" (1975) by Joan Micklin Silver, with Carol Kane.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Feb. 13, 8 p.m.: Films by Paul Winkler. Feb. 14, 8 p.m.: Films by members.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 13: By Popular Request: A selection of entertainment and news programs that were requested most often by visitors to date (continuous showings, Tue.-Sun., 12 p.m.). Feb. 11, 6 p.m.: "Bill" (1981).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Feb. 9, 8 p.m.: "The Dozens" (1981) by Christine Dall & Randall Conrad. Feb. 10, 8 p.m.: "The King of Marvin Gardens" (1972) by Bob Rafelson, with Jack Nicholson, Bruce Dern & Ellen Burstyn. Feb. 11, 8 p.m.: "The Alien's Place" (1979) by Rudolph van den Berg; 8 p.m. (spec. adm.): "Potemkin" (1925) by Sergei Eisenstein. Feb. 12-13, 8 & 10 p.m.: "Voyage en Douce" (1979) by Michel Deville, with Dominique Sanda & Geraldine Chaplin. Feb. 14, 2:30 p.m. (spec. adm.): "The War at Home" (1979) by Glen Silber & Barry Alexander Brown, with an appearance by Abbie Hoffman; 7:30 p.m.: "Carnal Knowledge" (1971) by Mike Nichols, with Jack Nicholson.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 9, 12 p.m.: "Stormy Weather" (1943) by Irving Mills, with Lena Horne, & "St. Louis Blues," with Bessie Smith; 2:30 p.m.: "Black and Tan Fantasy" (1929) by Dudley Murphy, with Duke Ellington, "Different Drummer: Elvin Jones," & "Dread Beat an' Blood," with Linton Kwesi Johnson. Feb. 11, 12 p.m.: "The Nuclear Dilemma," & "The Plutonium Connection"; 6 p.m.: "The Wildwest Suite" by Holly Fisher.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "The hungry i Reunion" (1981) by Thomas Cohen. Sat.-Sun., 2 p.m. (free): "The Killing of America" (1981) by Sheldon Renan.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 13, 2:30 p.m.: "Spirit Catcher: The Art of Betye Saar" by Suzanne Bauman & "The 24-Hour-a-Day Life of Benny Andrews" by John Wise.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Feb. 10, 9:30 p.m.: "The Hound of the Baskervilles" (1939) by Sidney Lanfield, with Basil Rathbone & Nigel Bruce. Feb. 14, 7:30 p.m.: "Love It Like a Fool," "Union Maids" & "Women in Defense."

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Feb. 9, 12-8 p.m. (running continuously): "Discord" (1980) by Bill Lundberg.

YM & YWHA—92nd St. branch, at Lexington Ave. 427-6000. Adm. $6.50. Feb. 11, 8:15 p.m.: "Petulia" (1968) by Richard Lester, with George C. Scott, Julie Christie & Richard Chamberlain, & a discussion with Andrew Sarris.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—Thru Feb. 9: "Vice Squad." Beg. Feb. 10 (tent.): "House of Wax." #2—Thru Feb. 11: "Night Crossing." #3—"On Golden Pond."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. "Night Crossing."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—"Night Crossing." #2—Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Raw Force."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Venom." #2—Thru Feb. 11: "Absence of Malice."

105. **DALE—231st St. & B'way.** 884-5300. "Absence of Malice."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—Tent: "Four Friends." #2—"Absence of Malice." #3—"On Golden Pond." #4—Thru Feb 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "The Border."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Venom." #2—"Chariots of Fire."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "On Golden Pond."

Brooklyn

200. ***BAY RIDGE—ALPINE*—Fifth Ave. at 69th St.** 748-4200. #1—"Four Friends." #2—"Absence of Malice."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"On Golden Pond." #2—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Cannery Row." #3—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "The Border." #4—Thru Feb. 9: "Saturday the 14th." Beg. Feb. 10: "House of Wax." #5—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "True Confessions."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Cannery Row." #2—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Making Love."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Feb. 9: "Dressed to Kill"; "Blow Out." Beg. Feb. 10: "House of Wax."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Venom." #2—"Reds."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"On Golden Pond." #2—"Chariots of Fire." #3—Thru Feb. 11: "Sharky's Machine." Beg. Feb. 12: "Night Crossing." #4—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "The Border."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Feb. 11: "Night Crossing." Beg. Feb. 12: "True Confessions."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"On Golden Pond." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love." #3—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Cannery Row." #4—Thru Feb. 9: "Four Friends." Beg. Feb. 10: "House of Wax."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"On Golden Pond." #2—Thru Feb. 11: "Whose Life Is It Anyway?"

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—"Vice Squad." #2—"On Golden Pond." #3—Thru Feb. 11: "Pennies From Heaven." Beg. Feb. 12 (tent.): "Cannery Row."

220. ***FLATBUSH—NOSTRAND*—Nostrand at Kings Hwy.** 252-6112. Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Making Love."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "Night Crossing."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Whose Life Is It Anyway?" **South—**"Chariots of Fire."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Venom." #2—"Absence of Malice."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Reds."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. Thru Feb. 11: "Reds." Beg. Feb. 12: "Cannery Row."

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MOVIES

233. MIDWOOD—KENT—Coney Island Ave. at Ave. H. 434-8422. "Only When I Laugh."

234. MIDWOOD—KINGSWAY—Kings Hwy. at **Coney Island Ave.** 645-8588. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"On Golden Pond."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Feb. 11: "Neighbors." Beg. Feb. 12: "Cinderella."

236. PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza. 636-0170. #1—"Absence of Malice." Feb. 10: "Arabian Nights." #2—"Four Friends."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Reds." #2—"Venom."

301. MARINER'S HARBOR—JERRY LEWIS— 720-9300. Program unavailable.

302. NEW DORP—FOX PLAZA— 987-6800. #1—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love." #2—"On Golden Pond."

303. NEW DORP—HYLAN— 351-6601. #1—"Absence of Malice." #2—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "The Border."

304. NEW DORP—LANE— 351-2110. "Night Crossing."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"On Golden Pond." #2—"Chariots of Fire."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Whose Life Is It Anyway?"

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—"Night Crossing." #2—"Venom." #3—Thru Feb. 9: "Absence of Malice." Beg. Feb. 10: "House of Wax." #4—Thru Feb. 11: "Vice Squad." Beg. Feb. 12 (tent.): "The Border."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Absence of Malice."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"Night Crossing." #2—"On Golden Pond." #3—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Cannery Row." #4—Thru Feb. 11: "On Golden Pond." Beg. Feb. 12: "The Border."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru Feb. 9: "An Eye for an Eye"; "Scanners." Beg. Feb. 10: "The Four Seasons."

408. ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Reds." #2—"Absence of Malice."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Vice Squad." #2—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Making Love." #3—Thru Feb. 9: "Dressed to Kill"; "Blow Out." Beg. Feb. 10: "House of Wax."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Absence of Malice." #2—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cannery Row."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cannery Row." #2—"Chariots of Fire." #3—"Absence of Malice."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Venom." #2—"On Golden Pond." #3—Thru Feb. 11: "Four Friends." Beg Feb. 12: "The Border." Thru Feb. 12: "Whose Life Is It Anyway?" Beg. Feb. 12 (tent.): "Cinderella."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Feb. 11: "Raiders of the Lost Ark." Beg. Feb. 12 (tent.): "Arthur."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love." #2—Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Making Love."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "True Confessions."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "The Border." #2—

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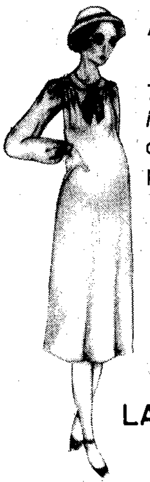

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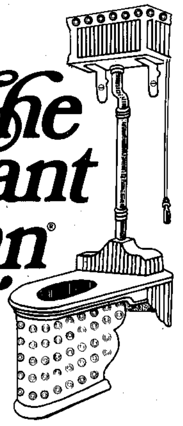

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MOVIES

"Night Crossing." #3—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Cannery Row." #4—"Chariots of Fire."

421. FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Venom."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Whose Life Is It Anyway?" #2—"Reds."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—Thru Feb. 11: "Venom." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." #3—Thru Feb. 11: "Reds."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "The Border." #2—"On Golden Pond." #3—Thru Feb. 11: "Ten Brothers of Shao Lin."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Feb. 11: "Atlantic City"; "Victory." Beg. Feb. 12: "Sharky's Machine"; "Wolfen."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Feb. 11: "A Stranger Is Watching"; "Deadly Blessing." Beg. Feb. 12 (tent.): "Sharky's Machine"; "Wolfen."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—Thru Feb. 9: "Dressed to Kill"; "Blow Out." Beg. Feb. 10: "House of Wax." #2—"On Golden Pond."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 11: "Neighbors"; "Fort Apache, the Bronx." Beg. Feb. 12: "Cinderella."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. "Venom."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella." #2—Thru Feb. 11: "Pennies From Heaven."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Absence of Malice." #2—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Cannery Row."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Feb. 11: "Stevie." Beg. Feb. 12 (tent.): "True Confessions." #2—Thru Feb. 11: "Whose Life Is It Anyway?"

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Feb. 11: "Time Bandits"; "9 to 5." Beg. Feb. 12 (tent.): "Sharky's Machine."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Feb. 11: "Modern Problems"; "The Cannonball Run." Beg. Feb. 12: "Sharky's Machine"; "Wolfen."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Whose Life Is It Anyway?"

501. BALDWIN—GRAND AVENUE— 223-2323. Thru Feb. 11: "Raiders of the Lost Ark."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Feb. 9: "Neighbors." Beg. Feb. 10: "Only When I Laugh."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru Feb. 11: "Ticket to Heaven." Beg. Feb. 12 (tent.): "Cinderella."

504. BELLMORE—THE MOVIES— 785-3032. Thru Feb. 11: "Atlantic City." Beg. Feb. 12: "Sharky's Machine."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Montenegro." #2—"Absence of Malice." #3—"Taps."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Feb. 11: "Arthur." #2—Thru Feb. 11: "Raiders of the Lost Ark."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"On Golden Pond." #2—Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "House of Wax." #3—"Night Crossing." #4—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12 (tent.): "True Confessions."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine." #2—Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cinderella."

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

517. FLORAL PARK—FLORAL— 352-2280. "Reds."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Night Crossing." #2—Thru Feb. 11: "Vice Squad."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Chariots of Fire." #2—"Reds."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Absence of Malice."

522. GREAT NECK—PLAYHOUSE— 482-0500. "Four Friends."

523. GREAT NECK—SQUIRE— 466-2020. "On Golden Pond."

526. HEWLETT—HEWLETT— 791-4000. "The Woman Next Door."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Night Crossing." #2—Tent.: "Saturday the 14th."

528. HICKSVILLE—TWIN NORTH— 433-2400. Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love." **SOUTH—**"On Golden Pond."

529. LAWRENCE—RKO— 371-0203. #1—Thru Feb. 11: "Night Crossing." Beg. Feb. 12: "The Border." #2—Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "Reds." #3—Thru Feb. 9: "Reds." Beg. Feb. 10: "House of Wax."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Feb. 11: "Modern Problems"; "The Cannonball Run." Beg. Feb. 12: "Vice Squad"; "Saturday the 14th."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Absence of Malice." #2—Thru Feb. 10: "Four Friends." Beg. Feb. 11: "One From the Heart." #3—"Reds." #4—"Venom."

532. LONG BEACH—LIDO— 432-0056. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"On Golden Pond." #2—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "The Border." #3—"Night Crossing." #4—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "True Confessions."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

535. MALVERNE—TWIN— 599-6966. #1—Thru Feb. 11: "Neighbors"; "Stripes." Beg. Feb. 12: "The French Lieutenant's Woman." #2—Thru Feb. 11: "Atlantic City." Beg. Feb. 12: "Sharky's Machine."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "True Confessions." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "The Border." #3—Thru Feb. 11: "Taps." Feb. Feb. 12: "Making Love."

539. MASSAPEQUA—PEQUA— 799-6464. Tent.: "Reds."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Tent: "Four Friends." #2—"Chariots of Fire." #3—"Venom." #4—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "The Border." #5—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Making Love." #6—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "True Confessions." #7—"Absence of Malice."

542. MERRICK—GABLES— 546-0734. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "The French Lieutenant's Woman."

544. MERRICK—MERRICK— 623-1522. "Absence of Malice."

545. NEW HYDE PARK—ALAN— 354-4338. Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cannery Row."

546. NEW HYDE PARK—HERRICKS— 747-0555. Thru Feb. 11: "Ragtime."

547. OCEANSIDE—OCEANSIDE— 536-7565. Thru Feb. 11: "Ticket to Heaven." Beg. Feb. 12 (tent.): "Sharky's Machine."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Feb. 11: "Modern Problems."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine." #2—Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cinderella."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Feb. 9: "Neighbors." Beg. Feb. 10: "Only When I Laugh."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Feb. 11: "Absence of Malice." #2—Thru Feb. 11: "Night Crossing."

552. PLAINVIEW—PLAINVIEW— 935-6100. Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Cannery Row."

553. PLAINVIEW—RKO— 931-1333. #1—Thru Feb. 9: "A Stranger Is Watching." Beg. Feb. 10: "House of Wax." #2—"Vice Squad."

554. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Sharky's Machine."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—Thru Feb. 11: "Venom." #2—Thru Feb. 11: "Four Friends." #3—Thru Feb. 11: "Modern Problems."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Cannery Row."

558. ROCKVILLE CENTRE—RKO— 678-3121. #1—"Venom." #2—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Making Love."

559. ROSLYN—ROSLYN— 621-8488. #1—"Absence of Malice." #2—"The Woman Next Door."

561. SYOSSET—SYOSSET— 921-5810. Tent.: "Whose Life Is It Anyway?"

562. SYOSSET—UA CINEMA 150— 364-0700. "The Border."

566. VALLEY STREAM—GREEN ACRES— 561-2100. Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Cannery Row."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Feb. 11: "Modern Problems." Beg. Feb. 12 (tent.): "Cinderella."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Border." #2—"Vice Squad." #3—"Chariots of Fire." #4—"On Golden Pond." #5—"Absence of Malice." #6—"Reds." #7—"Ragtime." #8—"Venom." #9—"The Boogens."

569. WANTAGH—CINEMA— 221-7784. #1—Thru Feb. 11: "Only When I Laugh." Beg. Feb. 12: "Cannery Row." #2—Thru Feb. 11: "A Stranger is Watching." Beg. Feb. 12: "Sharky's Machine."

571. WANTAGH—WANTAGH— 781-6969. "On Golden Pond."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru Feb. 11: "Neighbors." Beg. Feb. 12: "Sharky's Machine." #2—Thru Feb. 11: "Pennies From Heaven." Beg. Feb. 12: "The French Lieutenant's Woman."

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Feb. 11: "Vice Squad"; "Scanners." Beg. Feb. 12: "The Border." #2—Tent.: "Dressed to Kill"; "Blow Out." #3—"Venom"; "My Bloody Valentine."

575. WOODMERE—FIVE TOWNS— 374-2223. "Venom."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "House of Wax." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Cannery Row."

601. BABYLON—BABYLON— 669-3399. "On Golden Pond."

602. BABYLON—RKO— 669-0700. #1—"Absence of Malice." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru Feb. 11: "A Stranger is Watching." Beg. Feb. 12: "The Border." #2—"Reds." #3—Thru Feb. 11: "The Boogens." Beg. Feb. 12: "Cannery Row."

604. BAYSHORE—BAYSHORE— 665-0200. "Chariots of Fire."

605. BAYSHORE—CINEMA— 665-1722. Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "True Confessions."

606. BAYSHORE—ENCORE— 655-9834. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

607. BAYSHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Four Friends." #2—"Venom."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

612. CENTEREACH—CENTEREACH— 588-0088. "Night Crossing."

613. CENTER MORICHES—CENTER— 878-2100. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

616. COMMACK—MAYFAIR— 543-0707. "Ragtime."

617. COMMACK—RKO— 499-4545. #1—"Absence of Malice." #2—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Making Love."

619. CORAM—CORAM— 698-7200. Thru Feb. 11: "Modern Problems."

621. CORAM—PINE— 698-6442. #1—"On Golden Pond." #2—Thru Feb. 11:"A Stranger Is Watching." Beg. Feb. 12: "Cannery Row."

622. DEER PARK—DEER PARK— 667-2440. "Absence of Malice."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—"On Golden Pond." #2—Thru Feb. 11: "Chariots of Fire." Beg. Feb. 12 (tent.): "Cannery Row." #3—Thru Feb. 11: "Venom." Beg. Feb. 12: "The Border." #4—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Making Love." #5—Thru Feb. 11: "Taps." Beg. Feb. 12: "True Confessions."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Feb. 11: "Ticket to Heaven." Beg. Feb. 12: "Cannery Row."

627. EAST SETAUKET—FOX— 473-2400. Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love."

628. ELWOOD—ELWOOD— 499-7800. "Reds."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Cannery Row." #2—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "The Border."

633. HUNTINGTON—SHORE— 421-5200. #1—"Night Crossing." #2—"Absence of Malice." #3—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Making Love."

634. HUNTINGTON—WHITMAN— 423-1300. "Chariots of Fire."

636. HUNTINGTON—YORK— 421-3911. "On Golden Pond."

637. ISLIP—ISLIP— 581-5200. #1—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella." #2—Thru Feb. 9: "Saturday the 14th." Beg. Feb. 10: "House of Wax." #3—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Sharky's Machine."

638. LINDENHURST—LINDENHURST— 888-5400. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

639. MATTITUCK—TWIN— 298-4405. #1—Thru Feb. 11: "Modern Problems." #2—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Cinderella."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "House of Wax." #2—"Night Crossing."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

645. OAKDALE—OAKDALE— 589-8118. Thru Feb. 11: "Arthur." Beg. Feb. 12: "The French Lieutenant's Woman."

647. PATCHOGUE—PATCHOGUE— 475-0601. Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "House of Wax."

648. PATCHOGUE—PLAZA— 475-5225. #1—"Absence of Malice." #2—"On Golden Pond."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Tent.: "Reds." #2—"Night Crossing."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Four Friends." **CINEMA WEST—** "Raiders of the Lost Ark."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Feb. 9: "Neighbors." Beg. Feb. 10: "Only When I Laugh."

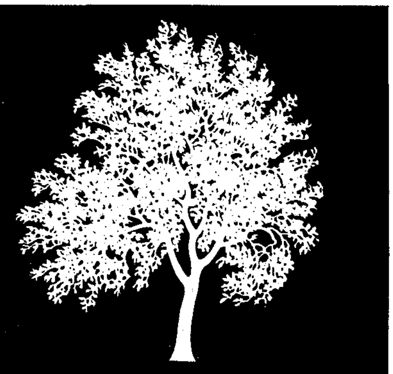
655. RIVERHEAD—SUFFOLK— 727-3133. Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Sharky's Machine."

657. SAG HARBOR—SAG HARBOR— 725-0010. Feb. 12-14: "Cutter's Way."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Cinderella." #2—Thru Feb. 10: "Atlantic City." Beg. Feb. 11: "Ragtime." #3—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

661. SMITH HAVEN—MALL— 724-9550. "Whose Life Is It Anyway?"

662. SMITHTOWN—SMITHTOWN— 265-1551. "On Golden Pond."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663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Feb. 11: "Pennies From Heaven." Beg. Feb. 12: "On Golden Pond." #2—"Absence of Malice."

664. STONY BROOK—LOEWS— 751-2300. #1—"Absence of Malice." #2—"Reds." #3—"Venom."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Feb. 11: "Ragtime."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12 (tent.): "Absence of Malice."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine." #2—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Cinderella."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "On Golden Pond."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Ragtime."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Cannery Row." #2—"Night Crossing." #3—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "The Border."

704. GREENBURGH—CINEMA 100— 946-4680. #1—"Night Crossing." #2—"On Golden Pond."

705. HARRISON—CINEMA— 835-2668. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

706. HARTSDALE—CINEMA— 428-2200. #1—Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cannery Row." #2—"Chariots of Fire." #3—"Reds." #4—"Four Friends."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Four Friends."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Night Crossing." #2—"On Golden Pond." #3—Thru Feb. 11: "On Golden Pond." Beg. Feb. 12: "The Border." #4—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "True Confessions."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Absence of Malice." #2—"Four Friends."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Feb. 11: "Modern Problems"; "The Cannonball Run." Beg. Feb. 12: "Sharky's Machine"; "Wolfen."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Venom." #2—"Absence of Malice."

713. NEW ROCHELLE—MALL— 636-8808. "Chariots of Fire."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Feb. 9: "Reds." Beg. Feb. 10: "House of Wax." #2—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Mc Vicar"; "Vice Squad." #3—Thru Feb. 11: "Penitentiary"; "The Hitter." Beg. Feb. 12: "The Border." #4—Thru Feb. 9: "Dressed to Kill"; "Blow Out." Beg. Feb. 10: "Reds."

716. NEW ROCHELLE—TOWN— 632-4000. "On Golden Pond."

717. OSSINING—ARCADIAN— 941-5200. #1—"On Golden Pond." #2—Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Making Love."

718. PEEKSKILL—BEACH— 737-6262. #1—"On Golden Pond." #2—Thru Feb. 11: "The Border." Beg. Feb. 12: "Cannery Row." #3—"Venom."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Reds." #2—"Absence of Malice." #3—"Chariots of Fire."

720. PELHAM—PELHAM PICTURE HOUSE— 738-3160. Thru Feb. 11: "Arthur."

721. PLEASANTVILLE—ROME— 769-0720. "Venom."

722. RYE—RYE RIDGE— 939-8177. #1—"Reds." #2—Thru Feb. 11: "Whose Life Is It Anyway?"

723. SCARSDALE—FINE ARTS— 723-6699. "The Woman Next Door."

724. SCARSDALE—PLAZA— 725-0078. Thru Feb. 11: "Only When I Laugh." Beg. Feb. 12: "The French Lieutenant's Woman."

726. WHITE PLAINS—COLONY— 948-8828. "Venom."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Absence of Malice." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Making Love."

728. WHITE PLAINS—UA CINEMA— 946-2820. "The Border."

729. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Making Love." #2—Thru Feb. 9: "Taps." Beg. Feb. 10: "House of Wax."

730. YONKERS—KENT— 237-3440. Thru Feb. 11: "Vice Squad"; "The Howling." Beg. Feb. 12: "Cinderella."

732. YONKERS—MOVIELAND— 793-0002. #1—"Chariots of Fire." #2—"On Golden Pond." #3—"Reds." #4—"Absence of Malice."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Feb. 11: "Whose Life Is It Anyway?" #2—"Night Crossing."

Rockland County

742. NANUET—ROUTE 59— 623-3355. Thru Feb. 9: "The Border." Beg. Feb. 10: "House of Wax."

743. NEW CITY—TOWN— 634-5100. #1—"Absence of Malice." #2—"Four Friends."

744. NEW CITY—UA CINEMA 304— 634-8200. #1—"On Golden Pond." #2—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "The Border."

745. NYACK—CINEMA EAST— 358-6631. Thru Feb. 11: "Taps." Beg. Feb. 12: "Making Love."

747. ORANGEBURG—ORANGEBURG— 359-6030. "Venom."

749. PEARL RIVER—CENTRAL— 735-2530. "Ragtime."

750. PEARL RIVER—PEARL RIVER— 735-6500. "On Golden Pond."

752. SPRING VALLEY—CINEMA 45— 352-1445. Thru Feb. 11: "Venom."

753. STONY POINT—9 W CINEMA— 942-0303. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

754. SUFFERN—LAFAYETTE— 357-6030. "Reds."

756. WEST HAVERSTRAW—PLAZA— 947-2220. "Night Crossing."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—"On Golden Pond." #2—Thru Feb. 11: "Taps." Beg. Feb. 12: "The Border."

775. DANBURY—TRANS-LUX CINE— 743-2200. #1—"Night Crossing." #2—Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Cannery Row." #3—Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Making Love."

776. DANBURY—TRANS-LUX CINEMA— 748-2923. #1—"Reds." #2—Thru Feb. 11: "Absence of Malice." Beg. Feb. 12: "Chariots of Fire."

777. DANBURY—TRANS-LUX PALACE— 748-7496. #1—Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "Cinderella." #2—"Vice Squad." #3—Thru Feb. 9: "Venom." Beg. Feb. 10: "House of Wax."

778. DARIEN—PLAYHOUSE— 655-0100. "On Golden Pond."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"On Golden Pond." #2—Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "The Border."

780. FAIRFIELD—COUNTY— 334-1411. Thru Feb. 11: "Absence of Malice." Beg. Feb. 12: "The French Lieutenant's Woman."

781. GREENWICH—CINEMA— 869-6030. "On Golden Pond."

782. GREENWICH—TRANS-LUX PLAZA— 869-4030. #1—"Chariots of Fire." #2—"Absence of Malice." #3—Thru Feb. 11: "Ragtime." Beg. Feb. 12: "Making Love."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Tent.: "Whose Life Is It Anyway?"

784. NORWALK—CINEMA— 838-4504. #1—Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "House of Wax." #2—Thru Feb. 11: "Night Crossing." Beg. Feb. 12: "The Border."

785. NORWALK—NORWALK— 866-3010. Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cannery Row."

786. **SOUTH NORWALK–SONO–** 866-9202. Thru Feb. 9: "8 1/2"; "Amarcord." Feb. 10-12: "The Immortal Bachelor"; "Lovers and Liars." Beg. Feb. 13: "Heartland."

787. **SPRINGDALE–STATE–** 325-0250. Thru Feb. 11: "Ghost Story." Beg. Feb. 12: "Absence of Malice."

788. **STAMFORD–TRANS-LUX AVON–** 324-9205. #1–Thru Feb. 9: "Venom." Beg. Feb. 10: "House of Wax." #2–"A Stranger Is Watching."

789. **STAMFORD–TRANS-LUX CINEMA–** 324-3100. #1–"Night Crossing." #2–Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Cannery Row." #3–"Vice Squad."

790. **STAMFORD–TRANS-LUX RIDGEWAY–** 323-5000. "Reds."

791. **TRUMBULL–TRUMBULL–** 374-0462. "On Golden Pond."

793. **WESTPORT–FINE ARTS 1–** 227-3324. Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Making Love." **FINE ARTS 2–** "Chariots of Fire." **FINE ARTS 3**–227-9619. "On Golden Pond." **FINE ARTS 4**–226-6666. Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Shoot the Moon."

794. **WESTPORT–POST–** 227-0500. "Reds."

797. **WILTON–CINEMA–** 762-5678. Thru Feb. 11: "Absence of Malice."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN–** 997-6873. #1–Thru Feb. 11: "Venom." #2–Thru Feb. 11: "Vice Squad." #3–Thru Feb. 11: "Absence of Malice."

803. **HARRISON–WARNER–** 482-8550. #1–Thru Feb. 11: "Modern Problems." #2–Thru Feb. 11: "Saturday The 14th."

804. **JERSEY CITY–HUDSON PLAZA–** 433-1100. #1–"On Golden Pond." #2–Thru Feb. 11: "Four Friends." Beg. Feb. 12: "Making Love."

807. **SECAUCUS–LOEWS HARMON COVE–** 866-1000. #1–"Absence of Malice." #2–"On Golden Pond." #3–"Four Friends." #4–"Chariots of Fire."

810. **WEST NEW YORK–MAYFAIR–** 865-2010. Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Sharky's Machine."

Essex County

811. **BLOOMFIELD–CENTER–** 748-7900. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

812. **BLOOMFIELD–RKO ROYAL–** 748-3555. #1–Thru Feb. 9: "Ragtime." Beg. Feb. 10:"House of Wax." #2–"Vice Squad."

813. **CEDAR GROVE–CINEMA 23–** 239-1462. "Night Crossing."

817. **LIVINGSTON–COLONY–** 992-0800. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

818. **MAPLEWOOD–MAPLEWOOD–** 763-3100. Thru Feb. 11: "Arthur."

819. **MILLBURN–RKO MILLBURN–** 376-0800. #1–"On Golden Pond." #2–"Whose Life Is It Anyway?"

821. **MONTCLAIR–CLARIDGE–** 746-5564. "On Golden Pond."

822. **MONTCLAIR–WELLMONT–** 783-9500. Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "The Border."

825. **NUTLEY–FRANKLIN–** 667-1777. "Absence of Malice."

827. **UPPER MONTCLAIR–BELLEVUE–** 744-1455. "Chariots of Fire."

828. **VERONA–VERONA–** 239-0880. Thru Feb. 11: "Four Friends." Beg. Feb. 12 (tent.): "The Border."

829. **WEST ORANGE–ESSEX GREEN–** 731-7755. #1–"Absence of Malice." #2–"Reds." #3–Thru Feb. 11: "Taps." Beg. Feb. 12: "Making Love."

830. **WEST CALDWELL–CINEMA WEST–** 575-9085. Thru Feb. 10: "Atlantic City." Beg. Feb. 11: "Ragtime."

Union County

840. **BERKELEY HEIGHTS–BERKELEY–** 464-8888. Thru Feb. 11: "Modern Problems."

841. **CRANFORD–RKO CRANFORD–** 276-9120. #1–Thru Feb. 9: "Vice Squad." Beg. Feb. 10: "House of Wax." #2–"Night Crossing."

842. **ELIZABETH–ELMORA–** 352-3483. "Arthur."

846. **LINDEN–TWIN–** 925-9787. #1–"On Golden Pond." #2–"Venom."

848. **ROSELLE PARK–PARK–** 245-0358. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

849. **SUMMIT–STRAND–** 273-3900. "Ragtime."

851. **UNION–FIVE POINTS–** 964-3466. Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "Cannery Row."

852. **UNION–FOX–** 964-8977. Thru Feb. 11: "Dressed to Kill"; "Blow Out." Beg. Feb. 12: "The Border."

853. **UNION–LOST PICTURE SHOW–** 964-4497. Thru Feb. 9: "Atlantic City." Beg. Feb. 10: "House of Wax."

854. **UNION–UNION–** 686-4373. #1–"Absence of Malice." #2–"Reds."

857. **WESTFIELD–RIALTO–** 232-1288. #1 & #2–"On Golden Pond." #3–Thru Feb. 11: "Four Friends." Beg. Feb. 12 (tent.): "The Border."

858. **WESTFIELD–TWIN–** 654-4720. #1–"Raiders of the Lost Ark." #2–"Venom."

Bergen County

860. **BERGENFIELD–PALACE–** 385-1600. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Cinderella."

861. **CLOSTER–CLOSTER–** 768-8800. Thru Feb. 11: "Arthur." Beg. Feb. 12: "Cinderella."

862. **EDGEWATER–LOEWS SHOWBOAT–** 941-3660. #1–"Vice Squad." #2–Thru Feb. 9: "Four Friends." Beg. Feb. 10: "House of Wax." #3–"Venom." #4–"On Golden Pond."

863. **EMERSON–TOWN–** 261-1000. Thru Feb. 10: "Atlantic City." Beg. Feb. 11: "Ragtime."

864. **FAIR LAWN–HYWAY–** 796-1717. #1–Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "The Border." #2–"On Golden Pond."

867. **FORT LEE–LINWOOD–** 944-6900. #1–"Chariots of Fire." #2–Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12 (tent.): "True Confessions."

868. **FORT LEE–SHARON–** 224-3032. "Reds."

869. **HACKENSACK–RKO ORITANI–** 343-8844. #1–Thru Feb. 11: "Penitentiary"; "The Hitter." Beg. Feb. 12: "Return of Bruce." #2–Thru Feb. 11: "Vice Squad." Beg. Feb. 12: "The Border." #3–Thru Feb. 9: "Venom." Beg. Feb. 10: "House of Wax."

870. **OAKLAND–TWIN–** 337-4478. #1–Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "True Confessions." #2–"Absence of Malice."

871. **PARAMUS–BERGEN MALL–** 845-4449. "The Woman Next Door."

872. **PARAMUS–ROUTE 17–** 843-3830. #1–Thru Feb. 11: "Four Friends." Beg. Feb. 12: "True Confessions." #2–"Night Crossing."

873. **PARAMUS–CINEMA 35–** 845-5070. "On Golden Pond."

875. **PARAMUS–ROUTE 4–** 488-9444. #1–Thru Feb. 10: "Absence of Malice." Beg. Feb. 11: "One From the Heart." #2–"Chariots of Fire." #3–"Ragtime." #4–Thru Feb. 11: "Whose Life Is It Anyway?" Beg. Feb. 12: "Making Love." #5–Thru Feb. 11: "Saturday the 14th." Beg. Feb. 12: "Absence of Malice." #6–Thru Feb. 11: "A Stranger Is Watching." Beg. Feb. 12: "Cannery Row." #7–"Reds."

877. **RAMSEY–RAMSEY–** 327-2142. Thru Feb. 11: "Neighbors." Beg. Feb. 12: "Cinderella."

878. **RIDGEFIELD PARK–RIALTO–** 641-2115. Thru Feb. 11: "Modern Problems." Beg. Feb. 12: "Sharky's Machine."

879. **RIDGEWOOD–WARNER–** 444-1234. #1–"Absence of Malice." #2–"Reds."

881. **TEANECK–CEDAR LANE–** 836-3430. Thru Feb. 11: "Raiders of the Lost Ark." Beg. Feb. 12: "Cinderella."

882. **TENAFLY–BERGEN–** 567-0004. Thru Feb. 10: "Only When I Laugh." Beg. Feb. 11: "Ragtime."

885. **WESTWOOD–PASCACK–** 664-3200. Thru Feb. 11: "Raiders of the Lost Ark." Beg. Feb. 12: "Cinderella."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **6, 24, 74, 88, 104, 105, 109, 200, 226, 234, 236, 303, 403, 404, 408, 411, 412, 448, 508, 521, 531, 541, 544, 551, 559, 568, 602, 617, 622, 633, 648, 663, 664, 667, 709, 712, 719, 727, 732, 743, 776, 780, 782, 787, 797, 800, 807, 825, 829, 854, 870, 875, 879**

★**ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 47, 416, 511, 645, 720, 818, 842, 861**

★**ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **20, 436, 504, 535, 658, 830, 853, 863**

★**BLOW OUT**—(1hr. 47m., '81) Brian De Palma's brilliant, ultimately unsatisfying thriller has a horror film kick to it, an almost voluptuous sense of despair. John Travolta, in a fine, fully felt performance is a Philadelphia movie soundman who accidentally records the sound of a presidential candidate being assassinated; Nancy Allen is the naive, touching little patsy caught up in the plot to kill the candidate; John Lithgow is the madman-genius killer. The movie is a charged, half-serious, half-playful meditation on filmmaking and the limits of technology in which the mechanics of filmmaking itself are used to dramatize the discovery of a murder. De Palma's style is mesmerizing: the gliding camera seductively insinuates itself into scenes of the most sordid violence; Vilmos Zsigmond's intentionally lurid color cinematography turns genteel Philadelphia into a luscious setting for murder; the throbbing, super-heated music of Pino Donaggio and Paul Hirsch's flawless editing hurtle us from one shocking climax to the next. It's only afterwards, when the film's accumulated implausibilities become clear, that one realizes how empty much of this movie is. **16, 37, 46, 97, 109, 202, 203, 204, 210, 302, 409, 417, 424, 426, 439, 512, 528, 533, 537, 574, 600, 602, 627, 708, 714, 727, 744, 777, 852**

BORDER, THE—(1hr. 47m., '82) Jack Nicholson gives a fine, subtle performance as a Border Patrol cop charged with the absurd, Sisyphean task of rounding up Mexicans who cross the border illegally at El Paso, Texas, and busing them back across the Rio Grande. The border police know perfectly well that the local economy depends, in part, on "wetback" labor, and Nicholson's cop fights the cynicism and corruption that overcomes the other men. An interesting background for melodrama, but the movie is cynical and corrupt too. The director, Tony Richardson, who has no talent for violent action sequences, and the brace of the screenwriters—Deric Washburn, Walon Green, David Freeman—emphasize the bad taste of the cops and their wives so heavily that one begins to think corruption is produced by a liking for water beds and Hawaiian shirts. The movie is snobbish, condescending, and misogynistic—the wives are portrayed as sexually ravenous harpies who destroy their men. Locked in the mystery of their silence and suffering, the Mexicans don't come off any better. With Elpidia Carillo. R. **22, 41, 70, 78, 109, 202, 207, 303, 403, 405, 413, 419, 429, 529, 533, 537, 541, 562, 568, 574, 603, 623, 629, 702, 708, 714, 718, 728, 742, 744, 774, 779, 784, 822, 828, 852, 857, 864, 869**

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. **55**

CANNERY ROW—(2hrs., '82) A romantic comedy about drifters in Monterey, California, during the forties, based on the novel (as well as another novel, *Sweet Thursday*) by John Steinbeck. With Nick Nolte, Debra Winger and Audra Lindley. Dir. David S. Ward. PG. **16, 37, 97, 202, 203, 210, 212, 232, 405, 411, 412, 419, 448, 545, 552, 557, 566, 569, 600, 603, 621, 623, 626, 629, 702, 706, 718, 775, 785, 789, 851, 875**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 36, 58, 89, 112, 207, 224, 234, 307, 404, 412, 419, 519, 536, 541, 568, 604, 623, 634, 706, 713, 719, 732, 776, 782, 793, 807, 827, 867, 875**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. In war-torn Beirut, Lebanon, a journalist becomes immersed in intrigue. With Bruno Ganz, Hanna Schygulla and Jerzy Skolimowski. Dir. Volker Schlöndorff. R. **56**

DAS BOOT—(2hrs. 30m., '82) In German, Eng. subtitles. Reviewed in this issue. R. **92**

DAVID—(1hr. 46m., '82) The story of David Singer (Mario Fischel), a German-Jewish teenager hiding in Berlin during the Nazi years. David is so withdrawn that no one really notices him, and it takes us a while to realize that his inarticulateness masks a wily intelligence—alone among his large, prosperous family, he survives. The director, Peter Lilienthal, often fails to make it clear where a scene is taking place, or who the people are in a room, or why someone has disappeared and when. Instead, he concentrates on the small moments of uncertainty, companionship, irresolution, panic. Shot mainly in East Berlin, the movie's cobbled streets, gray-brown buildings, and packs of roving children singing anti-Semitic songs burn deeply into your emotions. It's a quiet, undramatic film, but it makes its points. With the marvelous veteran actor Walter Taub as the Rabbi Singer. From a novel by Joel König. **89**

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. **14, 24, 50, 72, 94, 109, 200, 210, 236, 303, 405, 413, 419, 429, 522, 531, 541, 552, 556, 557, 566, 607, 617, 623, 629, 653, 702, 706, 707, 709, 717, 743, 789, 793, 804, 807, 828, 857, 862, 872**

★**FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **52, 535, 542, 573, 645, 724, 780**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. **57**

LOVE AND MONEY—(1hr. 30m., '82) A young banker leaves his girlfriend, family and job to pursue the glamorous wife of an international tycoon. With Ray Sharkey, Klaus Kinski, Ornella Muti and King Vidor. Dir. James Toback. R. **51**

MAKING LOVE—(1hr. 53m., '82) A love story about a young woman who learns, after eight years of marriage, that her doctor husband is attracted to men. With Michael Ontkean, Kate Jackson and Harry Hamlin. Dir. Arthur Hiller. R. **22, 54, 203, 210, 220, 302, 409, 417, 424, 528, 537, 541, 558, 602, 617, 623, 627, 633, 717, 727, 729, 745, 775, 782, 793, 804, 829, 875**

★**MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **73, 92**

MC VICAR—(1hr. 32m., '82) A British drama about prisoners escaping from jail. With Roger Daltrey. Dir. Tom Clegg. R. **7, 46, 714**

MISSING—(1hr. 59m., '82) The parents of an American journalist search for him after he disappears in a Latin American country. Based on a true incident in

Chile. With Jack Lemmon, Sissy Spacek and Melanie Mayron. Dir. Costa-Gavras. PG. 71

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. **411, 447, 453, 507, 513, 516, 530, 532, 534, 542, 548, 549, 556, 567, 606, 609, 613, 619, 637, 638, 639, 644, 658, 668, 705, 711, 753, 803, 811, 817, 840, 848, 860, 878**

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. **6, 32, 83, 97, 508**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NIGHT CROSSING—(1hr. 46m., '82) The dramatization of a true story about two young couples trying to escape from East Germany in 1979. With John Hurt, Jane Alexander, Beau Bridges and Doug McKeon. Dir. Delbert Mann. PG. **35, 44, 93, 100, 102, 103, 207, 208, 223, 304, 403, 405, 419, 512, 518, 527, 529, 533, 551, 612, 633, 643, 651, 702, 704, 708, 733, 756, 775, 784, 789, 813, 841, 872**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 24, 41, 61, 83, 94, 100, 109, 113, 202, 207, 210, 211, 212, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 623, 636, 648, 662, 663, 700, 704, 708, 716, 717, 718, 732, 744, 750, 774, 778, 779, 781, 791, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873**

ONE FROM THE HEART—(est.: 1hr. 45m., '82) A musical fantasy about a man and a woman who leave each other for new partners. With Frederic Forrest, Teri Garr, Raul Julia, Nastassia Kinski, Lainie Kazan and Harry Dean Stanton. Dir. Francis Coppola. R. **74, 88, 531, 875**

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. **11, 233, 502, 550, 569, 654, 724, 882**

★**PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **45, 76, 97, 212, 447, 573, 663**

PERSONAL BEST—(2hrs. 4m., '82) The contemporary love story of two young female athletes. With Mariel Hemingway and Patrice Donnelly. Dir. Robert Towne. R. **48**

★**PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **16, 97**

★**PRINCE OF THE CITY**—(2hrs. 47m., '81) The culminating work of Sidney Lumet's career. It's the early 1970's, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Wired for sound, he ventures among crooked cops, lawyers, and bailbondsmen, taunting them recklessly with their fears that he might be setting them up. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Part of the reason he's so tormented is that he's far from clean himself. As Danny, Treat Williams gives a hyped-up, intensely physical performance, playing tricks with his voice and body. He can be actorish and even a bit hysterical, but he has quietly moving moments too. With the exception of Bob Balaban, miscast as a ruthless fed, the rest of the cast is superlative, and Lumet's direction, though crude and repetitive, produces one emotional high after another. Written by Lumet and Jay Presson Allen, from the book by Robert Daley. R. **32**

QUEST FOR FIRE—(1hr. 38m., '82) Reviewed in this issue. R. **45**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **23, 38, 60, 546, 568, 616, 658, 666, 701, 749, 782, 812, 830, 849, 863, 875, 882**

★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **38, 51, 416, 501, 511, 653, 858, 881, 885**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 206, 231, 232, 300, 408, 423, 426, 517, 519, 529, 531, 539, 568, 603, 628, 651, 664, 706, 714, 719, 722, 732, 754, 776, 790, 794, 829, 854, 868, 875, 879**

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura*, from *The French Connection*, from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. **32, 93, 207, 436, 438, 451, 453, 504, 507, 513, 516, 532, 534, 535, 547, 549, 554, 569, 573, 637, 655, 658, 668, 705, 711, 753, 810, 878**

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sports-writer, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **61, 793**

SISTERS OR THE BALANCE OF HAPPINESS—(1hr. 35m., '82) The symbiotic relationship of two sisters ends with the death of one, and a new life begins for the other. With Jutte Lampe. Dir. Margarethe von Trotta. **62**

STEVIE—(1hr. 42m., '81) Effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is so lovely as the aunt that you understand precisely how her volatile, neurotic niece could find a grounding for her disturbing art in commonplace things, in order, affection, small physical comforts. As Stevie, Glenda Jackson shows much greater range than she does in her commercial films, where she tends to fight the material and overdo the hardness. She's relaxed, and she recites Stevie's mordant poems beautifully, though the sight of an actress reciting in close-up is not easy to watch. Trevor Howard appears as "the man"—a somewhat awkward and pretentious narrator who talks about Stevie, recites her poems, and bickers with her in a memorable scene. Dir. Robert Enders. PG. **92, 449**

STRANGER IS WATCHING, A—(1hr. 32m., '82) A suspense-thriller about a psychopath who holds a TV newswoman and a young girl hostage below Grand Central Station. With Rip Torn, Kate Mulgrew and James Naughton. Dir. Sean S. Cunningham. R. 37, 70, 82, 103, 412, 417, 438, 513, 545, 549, 553, 569, 603, 621, 706, 785, 788, 822, 875

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. 32, 54, 508, 537, 623, 729, 745, 774, 829

★ **TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John*, and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. 90

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. 14, 76, 503, 547, 626

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's *sort* of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. 90

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregario as a hooker. Dir. Ulu Grosbard. R. 82, 202, 208, 418, 449, 512, 533, 537, 541, 605, 623, 708, 867, 870, 872

VENOM—(1hr. 34m., '82) A child's mamba foils the plans of kidnappers. With Sterling Hayden, Klaus Kinski, Sarah Miles and Oliver Reed. Dir. Piers Haggard. R. 33, 80, 104, 112, 206, 226, 300, 403, 413, 421, 426, 444, 531, 541, 556, 558, 568, 574, 575, 607, 623, 664, 712, 718, 721, 726, 747, 752, 777, 788, 800, 846, 858, 862, 869

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. 14, 32, 58, 93, 202, 207, 210, 211, 224, 308, 413, 418, 423, 449, 500, 533, 537, 541, 561, 605, 629, 633, 661, 667, 722, 729, 733, 775, 783, 793, 819, 867, 870, 875

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. 90, 526, 559, 723, 871

Revivals

BEST WAY, THE—(1hr. 25m., '78) In French, Eng. subtitles. A story of repressed sexual feelings between two counselors at a boys' camp. The ending is contrived and melodramatic, but otherwise the film is exceedingly effective. With Patrick Dewaere, Patrick Bouchitey and Christine Pascal. Dir. Claude Miller. 95

CARRIE—(1hr. 37m., '76) One of the best American movies of the seventies. Sissy Spacek stars as the high school senior who only wants to be accepted by her classmates; Piper Laurie is her religious-fundamentalist mother; John Travolta, Nancy Allen, and Amy Irving are among the kids. The director, Brian De Palma, uses supernatural trickery (Carrie has the gift of making objects move through sheer willpower) in order to heighten adolescent feelings of anxiety and revenge. Carrie's humiliation by her friends is devastating, her revenge unforgettable. From a Stephen King novel. 39

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. 235, 413, 442, 447, 503, 513, 549, 567, 606, 609, 613, 637, 638, 639, 644, 658, 668, 730, 777, 811, 817, 848, 860, 861, 877, 881, 885

DRESSED TO KILL—(1hr. 45m., '80) Violent, erotic, and wickedly funny, Brian De Palma's thriller is propelled forward by scenes so juicily sensational that they pass over into gleeful absurdity. Angie Dickinson is the dignified middle-class housewife falling into visions of violence and submission to keep herself awake during boring lovemaking. The movie is about the way female fantasies link up with the madness in men. The violence is shot in a stylized, lyrically extended way that distances it from us. With Nancy Allen, Keith Gordon and Michael Caine. 16, 37, 46, 97, 109, 202, 203, 204, 210, 302, 409, 417, 424, 426, 439, 512, 528, 533, 537, 574, 600, 602, 627, 708, 714, 727, 744, 777, 852

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 39

GENTLEMEN PREFER BLONDES—(1hr. 31m., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. 95

GILDA—(1hr. 50m., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. 91

HOUSE OF WAX—(1hr. 34m., '53) In turn of the century New York, a murderer molds his victims into wax statues. In 3-D. With Vincent Price, Charles Bronson, Frank Lovejoy and Carolyn Jones. Dir. Andre de Toth. PG. 37, 70, 83, 100, 202, 204, 210, 403, 409, 439, 512, 529, 553, 600, 637, 643, 647, 714, 729, 742, 777, 784, 788, 812, 841, 853, 862, 869

I'M NO ANGEL—(1hr. 27m., '33) The lions she tames in her circus act in this picture are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway murmuring "Penny for your thoughts." No one else in the movie has a Chinaman's chance. Dir. Wesley Ruggles. 10

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. 71

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. 97

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical, of a family's romances and friendships, set in the World's Fair year of 1904. The Ralph Martin-Hugh Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincente Minnelli. 91

NOW, VOYAGER—(1hr. 57m., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. 91

RISE OF LOUIS XIV, THE—(1hr. 40m., '66) In French, Eng. subtitles. Roberto Rossellini's fascinating study of the way the short, unprepossessing Louis came to dominate the French court. The movie is barely acted and a bit impersonal—what it gives you are the rituals, the formal apparatus of power. With Jean-Marie Patte as the King. 97

SHAMPOO—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie, and Jack Warden. Dir. Hal Ashby. 39

SHE DONE HIM WRONG—(1hr. 16m., '33) Mae West sashays around the Bowery of the Nineties, sings "I Wonder Where My Easy Rider's Gone," and invites a very young and gorgeous Cary Grant to come up and see her sometime in this adaptation of her own play, *Diamond Lil*. West had only one screen style—overwhelming—and that's fine with us. Dir. Lowell Sherman. 10

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 10

THAT HAMILTON WOMAN—(2hrs. 4m., '41) A long, lavishly produced, and wordy romantic drama of Lord Nelson and his love for Lady Hamilton. The story often drags. With Vivien Leigh and Laurence Olivier. Dir. Alexander Korda. 10

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. 10

WORLD OF APU—(1hr. 43m., '60) In Bengali, Eng. subtitles. This third part of Satyajit Ray's famed trilogy is the poignant drama of a young intellectual—his hungers, struggles, marriage, tragedy, and maturing. Superbly filmed poetic symbolic realism. With Soumitra Chatterjee and Sarmila Tagore. 97

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

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Broadway

Previews and Openings

Monday, February 8

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Previews begin 2/8 prior to a 2/18 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gilford and Joe Silver in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Previewing now prior to a 2/11 opening. Wed. & Thurs. at 8, Sun. at 7:30, $20; Fri. & Sat. at 8, $25; Sat. at 2, Sun. at 3, $20; Wed. at 2, $17.50. **Rialto,** Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Maltby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, $20-30; Fri. & Sat. at 8, $22.50-$35 Wed. at 3, $17.50-$27.50. **Belasco,** 111 W. 44th (354-4490). 2 hrs., 15 min. All major credit cards. ● ●

AMADEUS—John Wood, Peter Firth, and Amy Irving in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Sat. at 8; Wed. & Sat. at 2; Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. All major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

THE CURSE OF AN ACHING HEART—Faye Dunaway stars in William (*Hogan's Goat*) Alfred's play about a Brooklyn woman, looking back from the 20s through the 40s, who comes to decide that her life has a daily glory; directed by Gerald Gutierrez; with Audrey Neenan, Francine Beers, Colin Stinton, and Beverly May. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$26; Fri. & Sat. at 8, $23-$28.50; Wed. at 2, $16-$22. **Little Theater,** 240 W. 44th (221-6425). 2 hrs. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$35; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented unknowns (who won't stay unknown for long). Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

GROWNUPS—Jules Feiffer's amusing tale of infighting in a typical Jewish family; directed by John Madden. All the actors—Bob Dishy, Frances Sternhagen, Harold Gould, Cheryl Giannini, Kate McGregor-Stewart, Jennifer Dundas—are fine or better than fine, and John Madden's staging is flawless. Mon.-Thurs. at 8, Sat at 2, $16-$27; Fri. & Sat. at 8, $17.50-$28.50; Wed. at 2, $15-$22.50. **Lyceum,** 149 W. 45th St. (582-3897). 2 hrs. credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by Neil Simon, Cy Coleman, and Carolyn Leigh (based on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $23-$35; Wed. at 2, $16-$27.50. **Eugene O'Neill,** 239 W. 49th St. (246-0220). 2 hrs., 30 min. All major credit cards.

MACBETH—Nicol Williamson directs and stars in the Shakespeare tragedy with Andrea Weber. All prices except Sat. p.m. $21; Sat. p.m. $24. **Circle in the Square,** 1633 Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $13.50-$27.50; Fri. & Sat. at 8, $15-$30. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

SPECIAL OCCASIONS—Suzanne Pleshette and Richard Mulligan in a two-character play, by Bernard (*Same Time, Next Year*) Slade, about two people during the ten years after their divorce who find they can't get along without each other; directed by Gene Saks. Mon.-Thurs. at 8, Sat. at 2, $21.50-$27.50; Fri. & Sat. at 8, $24-$30; Wed. at 2, $19-$25. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 min. Major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller costar in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $19-$22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min. Major credit cards.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50. **Ethel Barrymore Theater,** 243 W. 47th (246-0390). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

THE BRIXTON RECOVERY—Jack Gilhooley's new play about a journeyman prizefighter who falls in love with a West Jamaican barmaid. With William Russ and Hazel Medina. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10. **South St. Theater,** 424 W. 42nd (279-4200).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2 $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

THE DINING ROOM—A. R. Gurney's play about upper middle-class family life in America; directed by David Trainer; with Lois de Banzie, Remak Ramsay, John Shea, Ann McDonough, Pippa Peartree, and W. H. Macy. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 2/21. **Playwrights Horizons,** 416 W. 42nd (279-4200).

FANTASIES AT THE FRICK—Leonard Melfi's dark comedy about people who participate in life, and those who just watch; directed by Greg Doucette; with Sally Stark, Deb Gibbard, David Risk, and Robert Gentry. Thurs.-Sat. at 8; Sun. at 3; $4; thru 2/21. **I.A.T.I.,** 9 E. 16th (869-3981).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$14. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE GNOSTICS—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreny. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; $7-$9. **Actors/Directors Theater,** 410 W. 42nd (279-4200).

THE HOUSE ACROSS THE STREET—Darrah Cloud's play about a suburban family living across the street from a mass murderer; directed by Bruce Levitt. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; thru 2/14. **Ensemble,** 549 W. 52nd (247-4982).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; from 2/10. **Westside Arts,** 407 W. 43rd (564-1235).

I AM A WOMAN—A one-woman show with Viveca Lindfors. 2/10-13, 17-20, 24-27 at 8; 2/10, 17, 24 at 2; 2/13, 14, 20, 21, 27 at 3; $14.50. **Actors Outlet,** 120 W. 28th (869-3981).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by her dead mother's memory; directed by Louis Malle. With Ben Cross, Robert Joy, Cynthia Nixon, Roberta Maxwell, James Cahill, Madeleine Potter, and Josef Sommer. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **American Place Theater,** 111 W. 46th (944-9300).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Giulia Pagano, Stephen Schnetzer, Geoff Pierson, and featuring Dillon Evans, John Michalsky, Janet Zarish, Elizabeth Owens, and Priscilla Smith. On a double bill with *Playing With Fire.* Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE POTSDAM QUARTET—David Pinner's play about four musicians who played on and on while dictators carved up the world; directed by Jacques Levy. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $10-$12; from 2/8. **Lion Theater,** 422 W. 42nd (279-4200).

PUMP BOYS AND DINETTES—A musical, just moved up from off-off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SHEEPSKIN, AND BOTTOM OF THE NINTH—Victor Cahn's play, directed by Victor Argo, characterizes the world of education and baseball; with Jack Hollander, Patricia Kalember, Lou Miranda, Emmett O'Sullivan-Moore, and Rochelle Parker. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $8-$10. **Prism Theater,** 31 Perry St. (344-3337).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—San Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

VAMPS AND RIDEOUTS—*Some People Set to Music by Jule Styne.* Phyllis Newman and Pauletta Pearson in a musical revue with material by Betty Comden, Adolph Green, Stephen Sondheim (and others); directed by James Pentecost. Thru 2/13, at 8, with mats. Sat. & Sun. at 3; $8. **Hudson Guild,** 441 W. 26th (760-9801).

Theater Companies

ACADEMY ARTS—Two-acters by Agatha Christie: *The Rats* and *Afternoon at the Seaside;* directed by Robert and Bridget Cusack. 2/12, 13, 19, 20, 26, 27 at 7:30. At 9:30 p.m., same place, same dates, Tom Stoppard's *The Real Inspector Hound.* $4. **Eastside Center,** 931 First Ave. (486-1431).

AMAS REPERTORY—*The Winds of Change,* a musical about the life of Mme. Blavatsky by Franklin Tramutola, Joseph D'Agostino, and Gary Romerop directed by William Maher; with a cast of 17. Thurs.-Sat. at 7:30; Sun. at 3; $6; thru 2/28. **AMAS,** 1 E. 104th (369-8000).

CHICAGO CITY LIMITS—*Blizzard of '81,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

THE RUNNER STUMBLES—Revival of Milan Stitt's play based on an actual turn-of-the-century murder case; directed by Mentha Marley III. Wed.-Sun. at 8; $5; 2/17-28. **Collective Actors Theater,** 212 W. 29th (929-5218).

CSC REPERTORY—Karen Sunde and Robert Stattel in Chekhov's *Cherry Orchard,* directed by Rene Buch. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 $10-$12; thru 2/14; appearing in repertory with Ibsen's *Peer Gynt,* I & II. **CSC,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—Aristophanes 411 B.C. comedy *Lysistrata* in which women use the withdrawal of sex as a pacifist weapon; directed by Alan Fox. Tues.-Sun. at 8; Sat. & Sun. at 2:30; 2/11-28. **Theater,** 103rd St. & Riverside Drive (663-2028).

GARRET STUDIO—Strindberg's *The Pelican,* with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; $6. **Theater,** 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem,* by H. Leivick, and Cyrill Tourneuy's *The Revengers' Tragedy.* Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Delmore,* an evening of two one-act plays about the life of Delmore Schwartz: *Shenandoah* by Schwartz, and *Luna Park* by Donald Margulies. Wed.-Thurs., Sat. at 8, Sun. at 2 & 7; $6, $7; thru 3/7. **Jewish Rep.,** 344 E. 14th St. (674-7200).

LA MAMA, ETC.—Maurice Blanchot's *The Madness of the Day,* performed by Ron Argelander, directed by Lawrence Sacharow. Thurs.-Sun. at 9; $5; thru 2/28. **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Gil Schwartz's *Ferocious Kisses,* directed by Josh Mostel, about love and murder in the show business world. With Brian Rose, Harry Goz, John Monteith, Terry Layman, and Baxter Harris. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/28. **MPL,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha,* a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; from 2/9; Downstage. Steve Metcalfe's *Strange Snow,* a love story, a fishing story, and a story about friendship; with Dann Florek, Kaiulani Lee, and Christopher Curry; directed by Tom Bullard. Tues.-Sun. at 7:30; Sat. & Sun. at 3; $14, $16; thru 2/21; Upstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interest, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. Thru 2/14. **Theater Four,** 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party,* a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27. **N.Y. Art,** 116 E. 14th (228-1470).

N.Y. THEATER STUDIO—Snoo Wilson's *The Soul of the White Ant,* set in South Africa, about apartheid; directed by Richard Romagnoli. Mon. & Wed.-Sun. at 8; thru 2/14; $6. **AMDA Studio,** 2109 Bdway (496-7833).

THE OPEN EYE—*The Coach With the Six Insides,* based on Joyce's *Finnegan's Wake,* opens the repertory season. Wed.-Sat. at 8, Sun. at 3; $5; from 2/10. **Theater,** 316 E. 88th (534-6363).

OPEN SPACE THEATER—Henrik Ibsen's last play, *When We Dead Awaken,* starring Kim Hunter and Anne Twomey, with Tom Klunis, Nicholas Wyman, and Ken Costigan; directed by Stephen Zuckerman. Thurs.-Sat. at 8, Sun. at 3; $6. **Theater,** 133 Second Ave. (254-8630).

PLAYWRIGHTS HORIZONS—Two one-act comedies by Christopher Durang: *The Actor's Nightmare* and *Sister Mary Ignatius Explains It All For You;* directed by Jerry Zaks. (Call for days and prices.) **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* in Spanish, in repertory thru February; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Gotthold Ephraim Lessing's *Nathan the Wise,* an 18th-century tale of religious tolerance; directed by Jerry Engelbach; starring Stan Lachow. Thru 2/28. $6. **Soho,** 19 Mercer St. (925-2588).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

THE TROUPE—Shakespeare's *Richard III.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/14. Moliere's *School for Wives.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/14. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

ALEC WILDER: CLUES TO A LIFE—A musical evening starring Christine Andreas, D'Jamin Bartlett, Keith David, and Craig Lucas. Wed., Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $10. **Vineyard,** 309 E. 26th (683-0696).

CALIFORNIA SUITE—A revival of the Neil Simon comedy set in the Beverly Hills Hotel, directed by Ari Kramer. Thurs.-Sat. & Mon. at 8, Sun. at 7, Sat. & Sun. at 3; $5; 2/11-21. **Westside Mainstage,** 424 W. 49th St. (793-5563).

THE CONTRACT—Nathan Ross Freeman's allegorical drama dealing with a minister confronted by an angel who has come to renew his contract with heaven; directed by Wyatt Paul Davis, with Phyllis Stickney as the angel and Noble Lee Lester as the reverend. Thurs.-Sun.; $5; thru 2/14. **Loft Theater,** 317 W. 125th St., 3rd floor (662-8463).

DESIRE UNDER THE ELMS—Eugene O'Neill's play, presented by the American Stanislavski Theater; directed by Sonia Moore. Wed.-Sat. at 8, Sun. at 3; $6; 2/10-28. **Chapel Theater,** 656 Sixth Ave. (755-5120).

DOUBLE BILL—G.B. Shaw's *Village Wooing,* and Mary Burke-Kennedy's *Daughters.* Thurs.-Sat. at 8, Sun. at 3; $6; 2/12-28. **Apple Corps Theater,** 601 W. 51st (664-8557).

EVERYMAN—The medieval morality play, directed by James Keeler, performed by the Cathedral Players. Thurs.-Sat. at 8; $4; thru 2/20. **Saint John the Divine,** Amsterdam Ave. at W. 110th (662-2133).

EVIL SPIRIT—Alexandre Shirvanzade's play, directed by Joseph S. King, about superstition, possession, exorcism, involving mid-Eastern star-crossed lovers. Thurs.-Sun. at 8; thru 2/14; $4. **Classic Theater,** 114 W. 14th St. (242-3900).

THE GOOD WOMAN OF SETZUAN—Bertolt Brecht's parable about goodness in a capitalist society. Wed.-Sat. at 8; $4; thru 2/20. **Westbeth Theater,** 151 Bank St. (691-2272).

HOOFERS—Virginia Seidel & Tod Miller star in a musical about a dance team resembling the Astaires, by Cliff Dowell and Eduardo Angulo. Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/20. **Wooden O,** 335 W. 38th (736-5720).

THE HOLLOW CROWN—Susan Strasberg stars in this production, devised by John Barton, comprised of music, speeches, letters, and other writings about the kings and queens of England; directed by Richard Pyatt. 2/13 at 8, and 2/14 at 2; $15. **Pace University,** Pace Plaza, N.Y. (285-3510).

INVITATION TO A BEAR-BAITING—Wallace Hamilton's gay drama, directed by Ron Wentz, about men living in present-day New York City. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; $6-$8. **A Theater at Studio R,** 134 W. 28th (675-0006).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is about pimps and whores. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE MAN AND THE FLY—The Puerto Rican Travelling Theater Company's production, by Jose Ruibal, starring Rip Torn and directed by Jack Gelber. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7. **P.R.T. Theater,** 304 W. 47th (749-8474).

MEDEA—The Euripides work, directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; 2/12-3/7. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

MULATTO—Langston Hughes's tragedy about the Deep South in the 1930s, with the black population migrating to northern cities in search of work; directed by Samuel Barton. Mon.-Sun. at 8; $4; thru 2/14. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $5, $6; 2/17-4/4. **Theater Eleven,** 16 W. 22nd (475-4975).

THE ONLY GAME IN TOWN—Revival of Frank Gilroy's comedy about life in Las Vegas; directed by Sam Schacht. Wed.-Sat. at 8, Sun. at 3; $6, $7; thru 2/21. **3 Muses Theater,** Bdway & 73rd (684-1342).

THE PAST—Anthony Giardina's play which explores a triangular relationship through the two members who survived; directed by Cassia Besson; with Eileen Bonder, James Farkas, Daniel Tamm. 2/11-13, 18-20 at 7:30; 2/14, 21, at 4. **18th St. Playhouse,** 145 W. 18th (741-1524).

THE PRICE—Revival of Arthur Miller's play, starring Joseph Buloff and Joan Copeland, directed by Dan Held; about two long-estranged brothers separated by greed and false expectations. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 2/14. **92nd St. Y,** 92nd at Lex. (427-6000).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $6-$10. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweat shops. Sat. at 8, Sun. at 1 & 4:30; $6-$10; thru 3/14. **Folksbiene,** 123 E. 55th (755-2231).

TRIPLE BILL—Anton Chekhov's *The Marriage Proposal, The Brute,* and *Celebration,* one-acters directed by Sharon Quinn. 2/12, 13, at 8; 2/14 at 7; $4. **Theater 22,** 54 W. 22nd (724-2800).

TRIPLE BILL—Harold Pinter's *Landscape, Silence,* and *Night;* directed by Henry Levinson. Fri., Sat. & Mon. at 8, Sun. at 4; $5; 2/12-3/1. **All Souls Unitarian Church,** 80th & Lexington (233-8075).

TWELFTH NIGHT—Shakespeare's work, directed by Harris Laskawy, with Janet Maylie, James Maxwell, William Preston, Patrick Husted, Lizaette Smith, Ken Stirbl, Richard Vernon, and Harvey Wilson. Thurs.-Sat. at 8, Sun. at 2; $6; thru 2/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

VATSLAV—Slawomir Mrozek's play about a 20th-century Everyman with hangups of the modern world; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 2/14. **Quaigh Theater,** 108 W. 43rd (221-9088).

VONETTA SWEETWATER CARRIES ON—Musical with book, music, and lyrics by Johnny Brandon, about an as-yet-undiscovered star, temporarily unemployed; with a cast of five. Wed.-Sat. at 8; $5; thru 2/27. **Theater Off Park,** 28 E. 35th (679-6283).

THE WHALES OF AUGUST—David Berry's play in which five elderly people confront the necessity of change on a small island off the coast of Maine in 1954; directed by William Ludel. Tues.-Sun. at 8; $7; thru 2/21. **WPA Theater,** 138 Fifth Ave. (691-2274).

THE WOMEN IN 411 (B.C.)—Aristophanes' work, adapted by Jim Payne, performed by the Core Company. Thurs. & Fri. at 8, Sat. at 3 & 8; $6; thru 2/27. **Carter Theater,** 250 W. 43rd (391-1880).

ZASTROZZI—George Walker's melodrama set in Italy in 1893, about a battle between two opposing forces, one good, one evil. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public Theater/Other Stage,** 425 Lafayette St (598-7150).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

GILLES AILLAUD—Animals in odd zoo environments, thru 2/27. Gladstone, 41 W. 57th (758-6765).

THELMA APPEL—Landscape abstractions, thru 2/17. Fischbach, 29 W. 57th (759-2345).

NANCY ARLEN—Sculpture, thru 2/27. Stefanotti, 30 W. 57th (757-6712).

AUSTÈ—Large macabre landscapes, elongated decadent figures, thru 2/27. Hamilton, 20 W. 57th (765-5915).

LUIS CRUZ AZACETA—Self-portraits in acerbic colors, some apocalyptic, thru 2/28. Frumkin, 50 W. 57th (757-6655).

MERSAD BERBER—Paintings and pastels, thru 2/27. Sutton, 29 W. 57th (888-0638).

ALLEN BLAGDEN/IRMA CAVAT—Realist portraiture, mid-Atlantic landscapes/Fruits and vegetables, cups. 2/9-26. Kennedy, 40 W. 57th (541-9600).

JACKIE BROOKNER/JOSEPH HASKE—Bronze sculpture/Recent paintings. Thru 2/27. Oscarsson Hood, 41 W. 57th (750-8640).

CHARLOTTE BROWN—Electrostatic transfer patterns derived from textiles on cloth and handmade papers, thru 2/27. Getler/Pall, 50 W. 57th (581-2724)

SYDNEY BUTCHKES—Gridded floating color fields, thru 2/13. Touchstone, 29 W. 57th (826-6111).

CHARLES CLOUGH—Abstract gestures in rigorous color, thru 2/27. Adler, 37 W. 57th (980-9696).

JAMES COIGNARD—Notations about structure in acrylic and collage, thru 2/13. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

RICHARD COREY—Empathetic portraits, 2/9-3/5. Summit, 101 W. 57th (586-6734).

MARK DI SUVERO—Sculpture in editions, thru 2/13. Alexander, 20 W. 57th (757-3721).

JOELLYN DUESBERRY—Paintings for the first time in New York City, thru 2/27. Tatistcheff, 38 E. 57th (888-1599).

JACKIE FERRARA/WILL INSLEY—Maquettes for courtyards, wallyards, landscapes/Cross section drawings of a building. 2/11-3/6. Protetch, 37 W. 57th (838-7436).

MAURICE FREEDMAN—The city, nature for 50 years, thru 2/27. Midtown, 11 E. 57th (758-1900).

GERALD K. GEERLING—Drawings and prints of New York and Chicago vistas from 1927 to 1932, thru 2/27. Sumers, 50 W. 57th (541-8334).

PHILIP GUSTON—Color works on paper done in 1980, thru 2/9. McKee, 41 E. 57th (688-5951).

DIETER JUNG—Landscapes through subtle color veils, thru 2/27. Sachs, 29 W. 57th (421-8686).

GARY KAHN—Geometric forms in painted wood and Cor-Ten steel, 2/10-3/20. Heidenberg, 50 W. 57th (586-3808).

CRAIG KAUFFMAN—Large still-life interiors in mixed media on silk, thru 2/13. BlumHelman, 20 W. 57th (245-2888).

SANDRA LERNER/MAUD MORGAN—Layered acrylic "Inland Sea Series"/Japanese paper collages, thru 2/13. Parsons, 24 W. 57th (247-7480).

RAY LEWIS—Geometric shapes in pastel and acrylic on large canvases, thru 2/27. Haber Theodore, 29 W. 57th (752-3338).

ANDREA LILIENTHAL/SALLY MARA STURMAN—Large watercolors/Still life drawings and monoprints. Thru 2/27. Markel, 50 W. 57th (581-1909).

JACQUES LIPCHITZ—Large-scale sculpture, 1927-1971, thru 2/28. Marlborough, 40 W. 57th (541-4900).

BRUCE MONTEITH—Small environments of "native American architecture," thru 2/27. Kornblee, 20 W. 57th (586-1178).

DON NICE—Print retrospective, thru 2/13. Pace Editions, 32 E. 57th (421-3237).

PICASSO—Silver plates designed in the 50's and 60's, thru 3/6. Katzen, 11 E. 57th (759-6292).

MARTIAL RAYSSE—Expressionist vignettes of French pastoral scenes, thru 2/27. Janis, 110 W. 57th (586-0110).

LARRY RIVERS—"The Continuing Interest in Abstract Art," thru 2/27. Marlborough, 40 W. 57th (541-4900).

SARA ROSZAK—Pastels and paintings for the first time in New York City, thru 2/13. del Re, 41 E. 57th (688-1843).

FANNY SANIN—Hardedged geometric abstractions, thru 2/20. Phoenix, 30 W. 57th (245-5095).

CHARLES G. SHAW (1892-1944)—Paintings of the 30's/Large abstractions from the late 60's, 2/10-3/6. Washburn, 42 E. 57th (753-0546)/113 Greene.

TOMMY SIMPSON—Wood sculpture of the rocking chair, thru 3/2. Portnoy, 56 W. 57th (757-0461).

EMO VERKERK—Paintings for the first time in the US, thru 2/27. Goodman, 38 E. 57th (755-3520).

Madison Avenue and Vicinity

ROXANNE BLANCHARD/REX LAU—An installation of disintegration and entropy as the natural history museum/Emblematic presences in oil on canvas and cast plaster panels. Thru 2/13.Siegel, 29 E. 73rd (288-9200).

REGINALD CASE/JOHN PARKS/BRUCE POLLOCK—Constructions and collages/Recent paintings/Recent sculpture. Thru 2/27. Stone, 48 E. 86th (988-6870).

MARC CHAGALL—96 etchings for Gogol's "Dead Souls," 2/8-27. AAA, 663 Fifth (755-4211).

MAUREEN CONNOR—Cane and woven straw sculpture and wall reliefs, thru 2/27. Acquavella, 18 E. 79th (734-6300).

ROBERT DE NIRO—Interiors, landscapes, still life in oils, and charcoal drawings, 2/13-3/13. Graham, 1014 Madison (535-5767).

STEPHEN EDLICH—Recent collages, thru 2/27. Mazoh, 13 E. 76th (737-2203).

MARK FELDSTEIN/BEN VAUTIER—Black and white photos of people in chaotic urban environments/Contemporary French paintings. Thru 2/27. Castelli, 4 E. 77th (288-3202).

IGOR GALANIN—Surreal, naive paintings, thru 2/27. Aberbach, 988 Madison (988-1100).

BUDD HOPKINS—A new installation and models, thru 2/20. Lerner-Heller, 956 Madison (861-9010).

DIETER JUNG—Imaginary landscapes in paint, drawings, and holograms, thru 2/27. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5

DOROTHY KNOWLES—Essential Canadian landscapes, thru 2/25. Waddington, 1044 Madison (861-0600).

KUNIYOSHI (1797-1861)—47 prints of the "Faithful Warriors," 2/10-3/13. Ronin, 605 Madison (688-0188).

ROBERT MALAVAL (1937-1980)—Patterns of the early 70's, thru 2/27. Yves Arman, 817 Madison (570-2700).

ISABEL MCILVAIN—Hydrocal and bronze sculpture, thru 2/24. Schoelkopf, 825 Madison (879-4638).

HENRY MOORE—Sculpture, drawings, graphics, 2/9-3/1. Guild, 1145 Madison (861-3776).

IRVING PETLIN—Rubbings in large paintings and small pastels, thru 2/20. Odyssia, 730 Fifth (541-7520).

KEN PRICE—Drawings and ceramic sculpture, thru 3/3. Willard, 29 E. 72nd (744-2925).

MARINA STERN—New England barns, 2/13-3/6. Forum, 1018 Madison (535-6080).

RICHARD THOMPSON—Watercolors and paintings of a mythic journey based on ancestral assumptions, thru 3/3. Knowlton, 19 E. 71st (794-9700).

WALTER TITTLE (1883-1966)—Portraits, landscapes, etchings, thru 2/13. Marbella, 28 E. 72nd (288-7809).

GERARD TITUS-CARMEL—Six large, nine small watercolors, and etchings on the theme of horse coverings for funeral processions, thru 3/13. Fourcade, 36 E. 75th (535-3980).

BRAM VAN VELDE—Works, 2/9-3/6. Lefebre, 47 E. 77th (744-3384).

DOUGLAS VOGEL—Abstract constructions, thru 2/27. Ericson, 23 E. 74th (737-6155).

FRITZ WINTER (1905-1976)—Bauhaus paintings, drawings, and prints, thru 2/15. Weintraub, 992 Madison (879-1132).

JAMES ZVER—*Fiberglass and paper collages, thru* 2/27. Payson Weisberg, 822 Madison (249-1666).

SoHo

NATALIE BIESER—Large watercolors suggestive of seasonal landscapes/Members Brady, Ferrer, LaNoue, Sarkisian. Thru 2/17. Hoffman 429 W. Broadway (966-6676).

CATHEY BILLAIN/DAVID NASH—Two views of nature. Thru 2/27. Meyer, 410 W. Broadway (925-3527).

ARNOLD BITTLEMAN—Drawings, thru 3/3. Milliken, 98 Prince (966-7800).

LOUIS CANE/CLAUDE VIALLAT—Large expressionist paintings of women/Biomorphic shapes on fabric. Thru 2/27. Castelli, 420 W. Broadway (431-5160).

ROSEMARY COVE—Sculpture, thru 3/3. Ingber, 460 W. Broadway (674-0101).

CONSTANCE DODGE—Emotions in 3-D figures made of hanging strips of canvas and cloth, thru 2/18. Eno, 101 Wooster (226-5342).

EVELYN ELLWOOD—Recent large scale oil pastels, thru 2/27. Meisel, 141 Prince (677-1340).

ELIZABETH EWART—An installation, thru 2/13. 4th Parallel, 420 W. Broadway (925-8349).

MICHEL GERARD—Forged steel sculpture and handmade paper, thru 2/27. Hutchinson, 138 Greene (966-3066).

HARRIET GLAZIER/AGNES JANSON/MARK WILENSKY—Painting-sculptures of an inner city tenement/Canvas collage and white paper multiples/Large acrylic pattern abstractions. Thru 2/14. Pindar, 127 Greene (533-4881).

ANDY HALL—Nude in the city, 2/13-3/4. Ward-Nasse, 178 Prince (925-6951).

WILLIAM HENDERSON—Large acrylics on paper, thru 2/20. Birksted, 152 Mercer (226-2196).

MICHAEL HURSON—Drawings, 2/10-3/6. Cooper, 155 Wooster (677-4390).

PATRICK IRELAND/JEAN-PIERRE PINCEMIN—A wall painting and related drawings/Recent paintings. Thru 2/27. Cowles, 420 W. Broadway (925-3500).

EVE JORDAN—Italian Journal in oils and sculpture, thru 3/6. Starkman, 465 W. Broadway (228-3047).

SHEILA KRYNSKI—Abstraction, thru 2/25. Alternate Space, 431 West Broadway (966-2520).

JOHN MCCLUSKEY—Paintings, thru 2/27. Hunnings, 139 Spring (966-6942). Thurs.-Sat. 11-5.

MARIO MERZ—Paintings, thru 2/27. Sperone Westwater Fischer, 142 Greene (431-3685).

DONALD NEWMAN—Charcoal and acrylic over blown up photos, thru 2/28. Annina Nosei, 100 Prince (431-9253).

ANNE FLATEN PIXLEY—Wall constructions of hand-made paper and fir, 2/6-3/10. Neill, 136 Greene (925-8633).

ROTHE—Mezzotints of ballet, thru 2/27. Weston, 149 Mercer (226-4141).

JOSEPH SANTORE/MIRA SCHOR—Small abstractions in oils and ink drawings/The sea and the city in dry pigments on rice paper. Thru 3/6. Thorp, 419 W. Broadway (431-6880).

RANDALL SCHMIT—Wide, linear brushstrokes of brilliant color, thru 2/27. Cuningham, 94 Prince (966-0455).

MARY SPAIN—Distorted doll's heads, thru 2/28. Jack, 138 Prince (966-4235).

NORA SPEYER—Melancholic figures in "Expulsion," thru 3/3. Landmark, 469 Broome (966-1173).

ROBERT STRAIGHT—Constructed paintings and drawings, thru 2/27. Toll, 146 Greene (431-1788).

MICHAEL TRACY—Expressionistic paintings with spiritual references, thru 3/3. Boone, 420 W. Broadway (966-2114).

SELINA TRIEFF—Co-mingling of man and animal in life-size charcoal drawings and paintings, 2/12-3/3. Prince Street, 121 Wooster (226-9402).

ANNA GOTH WERNER—Architectural interior spaces including some at The Metropolitan Museum, 2/12-3/3. First Street, 386 W. Broadway (226-9011).

JOHN T. YOUNG—Granite sculpture/Four other one-man shows. Thru 2/27. OK Harris, 383 W. Broadway (431-3600).

Other

THOMAS BANG—Wall objects of black and red wax, cast iron, powdered graphite drawings, thru 2/27. Bouckaert, 100 Hudson (925-6239).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

RED GROOMS—*Ruckus Manhattan,* a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

LOU MYERS—Satiric drawings, cartoons, 2/8-4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

MARJATTA PAJULA-SALVAT—Tapestries, art-wear, thru 3/14. Zim-Lerner, 123 University Pl (598-4440).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

MARY ANN UNGER—Plans for gardens as paradise, thru 2/11. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 38 women from NYC and Florida, thru 2/27.

DENAGY—29 W. 57th (421-3780). Works on paper by Blum, sculpture by Connell, paintings by Patterson, Thomson, thru 3/3.

DINTENFASS—50 W. 57th (581-2268). Aspects of realism from 1950 to 1970 including Bloom, Evergood, Goodman, Gwathmey, and Lawrence, thru 2/25.

ESMAN—29 W. 57th (421-9490). Artists chosen by Curator Miller at MOMA from 1942 to 1963; Baziotes, Kline, Noguchi, Nevelson, Rothko, thru 3/6.

LUMBARD—38 E. 57th (421-3494). Landscapes on paper by ten, thru 2/11.

PACE—32 E. 57th (421-3292). Paintings and sculpture by seven Chicago artists, including Paschke, Westermann; thru 2/13.

PEARL—29 W. 57th (838-6310). American figurative expressionism, 1950 to 1960 including de Kooning, Golub, Johnson, Rivers, thru 3/4.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.

ADLER/CASTILLO—58 E. 79th (421-9490). Russian Revolution in art by Lissitsky, Popova, Rodchenko, thru 2/27.

BORGENICHT—724 Fifth (247-2111). The Gloucester Years of Avery, Davis, Hartley, Hopper, and Sloan, thru 3/4.

DAVIDSON—43 E. 78th (734-6702). Anthony, Scherman, Komarin, Stubbing, thru 2/27.

HIRSCHL & ADLER—21 E. 70th (535-8810). American Colonial and Federal period paintings and drawings, thru 2/19.

KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary Americans including the Wyeths, thru 2/28.

LABOETIE—9 E. 82nd (535-4865). 20th century Europeans Balthus, Ernst, Leger, Schwitters, thru 2/27.

STEUBEN—Fifth at 56th (752-1441). Mon.-Sat. 9:30-5:30. The scent bottle through history from antiquity to the present, thru 2/20.

YORK—21 E. 65th (772-9155). 19th century American landscapes by Doughty, Cropsey, Gifford, Hart, thru 2/27.

Soho

BROMM—90 W. Broadway (732-6196). Hilliard, LeGac, Stezaker, thru 3/6.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Shadow-box collage by Dienes, zoomorphic stone sculpture by Picard, golden sculptural environments by Wilson, others, thru 2/20.

DRAWING CENTER—137 Greene (982-5266). New American drawings by 174, thru 2/27.

SOHO 20—99 Spring (226-4167). An environment on paper by twenty women protesting violence in the city, thru 3/3.

SOLOMON—392 W. Broadway (925-1900). Four French artists, Blanchard, Combas, Garouste, Messager, thru 2/20.

Other

A.I.R.—63 Crosby (966-0799). Ten women from around the country, thru 2/20.

ARTISTS SPACE—105 Hudson (226-3970). Four installations including "Invisible Forces" by Sanborn, thru 2/13.

CITY—2 Columbus Circle (974-1150). Works by New York artists recently acquired by New York City museums, thru 2/17.

CORDIER & EKSTROM—417 E. 75th (988-8857). Painting and sculpture "Right Side Up," thru 2/11.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian avant-garde books, thru 2/13.

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, thru 3/14.

NOHO—542 LaGuardia Pl (473-9619). Nine artists, thru 2/21.

Photography

JOHN ALBOK—NYC in the 30's and 40's, thru 2/19. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

MICHAEL AYERVAIS—Found images, thru 2/13. Bodley, 1063 Madison (249-2155).

RICHARD BARON—The urbanscape, the "city unseen," other projects, thru 2/14. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thur. 12-8, Fri. til 4.

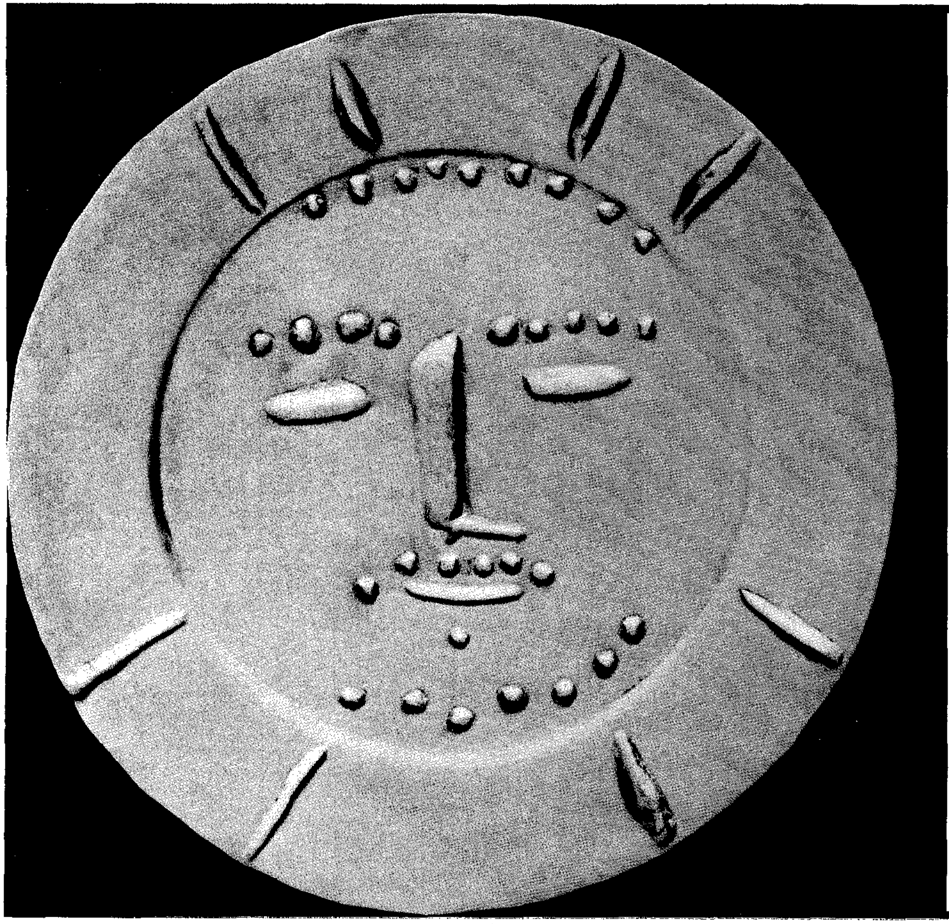
MARILYN DAVIS BRIDGES—Aerial views of the earth, art of the Nazca Indians of Peru, thru 2/21. Center for Inter-American Relations, 680 Park (249-8950).

LOIS CONNER—Platinum/Palladium prints, thru 3/12. Pfeifer, 825 Madison (737-2055).

PATRIZIA DELLA PORTA/EDWIN HALE LINCOLN—Architectural transfigurations/Wild flowers of New England. Thru 2/13. Neikrug, 224 E. 68th (288-7741).

ANDREAS FEININGER—Nudes, portraits, cityscapes, details of nature, thru 2/27. Wolf, 30 W. 57th (586-8432).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Dee, Nahyny, Norwich, and surrealist impressions by Pettibone, 2/13-3/13.



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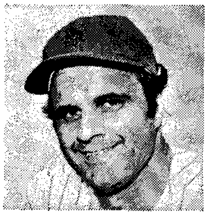

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ART

GREY—NYU, 33 Washington Pl. (598-7603). A survey of the Judson Dance Theater from 1962 to 1966, in photos, videotapes, music; thru 2/16.

EVELYN HOFER—Portraits, landscapes, interiors, wedding couples, thru 3/13. Witkin, 41 E. 57th (355-1461).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). 19th-century German photography/Portraits of Gropius, Van der Rohe, Kollwitz, Kokoschka, others by Erfurth. Thru 2/14. Adm. $1.75. Tues. 11-8 (5-8, free); Wed.-Sun. 11-5.

LIGHT—724 Fifth (582-6552). Eleven emergent women, thru 2/27.

WERNER MANTZ—Architecture and industrial landscapes of the 20's and 30's, thru 3/6. Prakapas, 19 E. 71st (737-6066).

MODERNAGE—1150 Avenue of the Americas (997-1800). The Black role in the Civil War, 1861 to 1865, thru 2/27.

GERARD MURELL—People including artists Indiana, Rauschenberg, thru 2/26. Photo Center, NYU, 721 Broadway (598-3939).

SETH ROFFMAN—The Southwest, thru 2/29. Nikon House, 620 Fifth (586-3907).

SEEBERGER BROTHERS—Parisians from 1905 to 1945, thru 3/12. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

ROBIN SCHWARTZ—"Naughty Bits," the erotic and the nude, thru 3/4. Photographics Unlimited, 43 W. 22nd (255-9678). Mon.-Sun. 1-7.

W. EUGENE SMITH—A retrospective, thru 3/6. Photograph, 724 Fifth (935-0700).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; *Sat., Sun.* 10-5. *Contribution* $2.50; *children* $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Patterns of Paradise: Tapa cloth artistry; thru 2/14... Evolution, *Darwin and the Beagle; thru 2/12... The Art of Animal* Anatomy; thru April.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Eight Dynasties of Chinese Painting; thru 2/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. French Decorative Arts of the 18th Century; thru 2/14... Humor in Japanese Prints; thru March... Of Corsets; thru May... Gordon House: Contemporary printmaking, thru 4/4.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. In Small Stages: Puppets from the Collection; thru 3/7... Puppets: Art and Entertainment; thru 2/21... City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... A Year with Children; thru 3/21... Kandinsky in Munich: 1896-1914; thru 3/21... Dan Flavin: *environmental fluorescent sculpture*; thru 3/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... Images of Jewish Women; thru 3/14... June Wayne: The Dorothy Series; thru 3/14... Between Holy and Profane: Xerography by Dina Dar; thru 3/14... Paintings of Moritz Oppenheim: Jewish Life in 19th Century Germany; thru 2/25... J. James Tissot: Biblical Paintings; 2/10-5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... Exhibition of Fine Bindings by Frank Mowery; thru 2/26... Twentieth Century Art: Recent Acquisitions; thru mid-March... The new Michael C. Rockefeller Wing: Primitive Art... Renaissance Ornament Prints and Drawings; thru 2/14... **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. The European Garden; thru 2/27... Lewis Carroll and Alice: 1832-1982; thru 4/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. *10:30-8;* Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Woven for Work: American baskets; thru 2/14... Folk Art Treasures from the Permanent Collection; thru 5/16.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Designs to Dazzle: Fifty Years of Showgirl Costumes; thru 2/21... Manhattan: Contemporary Color Photographs of New York; thru 2/21... Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 2/28... Tailored Images: New York Photographs by John Albok; thru 5/4... Dolls Magic Journey and Dolls that Traveled, thru 3/14.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery

MUSEUM OF MODERN ART, 11 W. 53rd (956-7070). Closed for expansion. No exhibitions until further notice.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Arthur Leipzig: Photographs of Jewish Life Around the World; thru 4/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June ... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... George Washington in New York State: The Revolutionary War and the Presidency; 2/11-5/2.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. 96 Images: From Talbot to Stieglitz; thru 3/3... Two Centenarians: Virginia Woolf and James Joyce; thru 6/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25... Annual Juried Exhibition '82; thru 3/14.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. *20th-Century American Art:* Highlights of the Permanent Collection... Selected Paintings and Sculpture Acquired since 1978; thru 4/4... The Katherine Schmidt Shubert bequest and a selective view of her art; 2/9-4/4.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/11 at 10 & 2: Russian Works of Art, Silver, Watches *& Objects of Vertu. On view from 2/6.* 2/12 at 10 & 2: English & American Literature: The Library of Dr. Gerald E. Slater of Deep Haven, Minnesota. **East,** 219 E. 67th St. (570-4141). 2/9 at 10: Furniture, Oriental Rugs, and Decorations. On view from 2/5. 2/10 at 2: Continental, English, and American Silver. On *view from 2/6. 2/11 at 2: European and American* Paintings and Sculpture. On view from 2/6.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 2/9 at 11: Fine Books, Binding, Autographs, and Photographic Literature. On view from 2/6. **525 E. 72nd St.** (570-4842). 2/11 at 11: Furniture and Decorations, including Victoriana, Art Nouveau and Art Deco. On view from 2/7.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 2/10 at 10:15 & 2: Antique and Period Jewelry. On view form 2/6. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt 9:30-1. Mon. 1-7, Tues.-Sat. 9:30-5. 2/10 at 9:30 & 2: Sotheby's Arcade Auction. On view from 2/6. 2/13 at 10:15 & 2: French and Continental Furniture, Decorations, and European Works of Art. On view from 2/6. **84th St. Galleries,** bet. Lexington & Third, (472-3400). Mon.-Fri. 9:30-5. 2/9 at 10:15 & 2, 2/10 at 2: United States, British Empire and Foreign Postage Stamps. On view from 2/5.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 8

ORCHESTRE DE PARIS, Daniel Barenboim conductor. Beethoven's Symphonies No. 2 and No. 3, "Eroica." Carnegie Hall at 8. $8-$15.

MUSICA SACRA, chorus and orchestra conducted by Richard Westenburg; soprano Susan Davenny Wyner, mezzo-soprano Shirley Love, tenor Charles Bressler, bass Thomas Paul. Bach's Cantatas Nos. 78, 124, 141, 133. Metropolitan Museum at 8. $15.

MALCOLM BILSON, fortepianist. "Haydn on Original Instruments." Program includes Sonatas in E flat, Hob. 49; in e, Hob. 34; in E flat, Hob. 52. Merkin Concert Hall at 8. $8.

NEW YORK MUSIC ENSEMBLE, Robert Black conductor and pianist; soprano Lucy Shelton. Schoenberg's *Pierrot Lunaire;* Crumb's *Madrigals,* Book II; works by Rudhyar, Wuorinen. Carnegie Recital Hall at 8. $5.50.

NORTH/SOUTH CONSONANCE—Mannes Percussion Ensemble; conductor Howard Van Hyning, mezzo-soprano Constance Beavon, cellist David Aks. Works of Saylor, Owen, Lifchitz, Hardish, Strunk. Symphony Space at 8. $3. Pre-concert prelude at 7: dance works by Woolner, Diamond, Goodman, and a film by Weidenaar.

CON BRIO ENSEMBLE—Trios for piano and winds by Glinka, Reinecke, Cowell, Poulenc. Lincoln Center Library at 4. Free.

FRANCES SCHOPICK, mezzo-soprano/**SYLVIA KAHAN,** pianist. Songs from Mahler's *Des Knaben Wunderhorn* and *Lieder Eines Fahrenden Gesellen.* St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JENNIFER J. GRAHAM, English-hornist, with pianist Bari Mort. Works of Hindemith, Persichetti, Donizetti, Vaughan Williams, Francaix. Church of St. Paul and St. Andrew, 263 W. 86th St., at 8. Free.

Tuesday, February 9

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Yehudi Menuhin. Rossini's *Il viaggio a Reims* Overture, Bloch's Violin Concerto, Rimsky-Korsakov's *Scheherazade.* Carnegie Hall at 8. $8, $9

NEW YORK PHILHARMONIC, Larry Newland conductor; violinist Glenn Dicterow. Barber's Symphony No. 1, Bruch's Violin Concerto No. 1, Beethoven's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$20.

CLEVELAND QUARTET, with clarinetist Stanley Drucker. Brahms's Clarinet Quintet in b, Op. 115; String Quartet in a, Op. 51, No. 2. 92nd St. Y at 8. $7.50, $9.

MARCEL DE TARANTO, pianist (N.Y. recital debut), with oboist Jimmy Farriolo, French-hornist Kevin Knutsen, clarinetist Mark Cohen, bassoonist Jonathan Watkins. Works of Mozart, Schumann, Chopin, Beethoven. Merkin Concert Hall at 8. $6.

MI JA KANG, soprano. Carnegie Recital Hall at 8.

JIM BARTOW, guitarist-singer/**BILL ELLINGTON** double-bassist / **CLARA MCLAUGHLIN,** clarinetist/**LONGARNER ENSEMBLE,** with pianist Mitchell Cirker. Works of Purcell, Bach, KPE Bach, Brahms, Cummin, et al. Harlem School of the Arts Gathering Space, 645 St. Nicholas Ave., near 141st St. (926-4100), at 8. $2.

DAVID STAROBIN, guitarist, with SUNY/Purchase Guitar Ensemble. "Music New to New York." Works of Lennon, Takemitsu, Kolb, Champlin, Roxbury, Del Tredici. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

BOREALIS WIND QUINTET/STEVEN MACHAMER, vibraphonist, with saxophonist Jack Kripl. Works of Barnes (N.Y. premiere), Villa-Lobos, Bach, Kolb, Albeniz, Molenof. Christ and St. Stephen's Church, 120 W. 69th St., at 8:30. Donation.

ONE O'CLOCK BRASS QUINTET —Works of Gabrieli, Bach, Bernstein, Calvert. Trinity Church, Broadway and Wall St., at 12:45. Free.

DENNIS LEE, pianist. Lincoln Center Library at 4. Free.

JANA HAIMSOHN—Vocal, dance, poetry-sound works, with pianist Don Pullen, drummer Ed Blackwell, bassist Fred Hopkins. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

MARCO DE WAART, guitarist. Student recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN HEIGHTS SYMPHONY ORCHESTRA, Joseph Eger conductor; soprano Leanne McGiffin. Mozart's *Abduction From the Seraglio* Overture, Mahler's Symphony No. 4. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 8. Voluntary contribution.

ODYSSEY CHAMBER PLAYERS—Works of Charles Porter, Villa-Lobos, Britten, Mozart. Brooklyn Music School Playhouse, 126 St. Felix St. (near BAM), at 8. $5 donation.

Wednesday, February 10

NEW YORK PHILHARMONIC, David Zinman conductor; violinist Itzhak Perlman. Vivaldi's "Winter," from *The Four Seasons;* Mendelssohn's Violin Concerto in e, Brahms's Violin Concerto in D. Avery Fisher Hall at 8. $15-$35.

GUARNERI QUARTET—Alice Tully Hall. Sold out.

BOSTON SYMPHONY ORCHESTRA, Claudio Abbado conductor; mezzo-soprano Hanna Schwarz, women of the Tanglewood Festival Chorus, Boston Boy Choir. Mahler's Symphony No. 3. Carnegie Hall at 8. $7.50-$17.50.

STEPHANIE CHASE, violinist. Works of Beethoven, Franck, Bach, Bloch, Ravel. 92nd St. Y at 8. $6-$8.50.

POMERIUM MUSICES, Alexander Blachly director. Renaissance vocal music, "Johannes Ockeghem and His Circle: Music in France in the 15th century." Merkin Concert Hall at 8. $6.50.

BLACK SABBATH—Rock concert. Madison Square Garden at 8. $10.50-$12.50.

MARKUS STOCKER, cellist/**ZITTA FINKELSTEIN,** pianist. Works by Sammartini, Bach, Bartók, Debussy. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $5.

JAMES WILSON, oboist. Federal Hall, 26 Wall St., at 12:30 Free.

ST. THOMAS CHOIR—Music of Sowerby. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

RUTH SIEGLER, violist. Music of Bach, Mozart, Colgrass, Brahms. Barnard Hall, Barnard College, Broadway at 117th St., at 8. Free.

MARCO GRANADOS, flutist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

Thursday, February 11

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Claudio Arrau. Weber's *Konzertstück,* Liszt's Piano Concerto No. 2, Schubert's Symphony No. 9. Avery Fisher Hall at 8. $6-$20.

BOSTON SYMPHONY—See 2/10.

GUARNERI QUARTET—Alice Tully Hall. See 2/10.

DUBINSKY DUO— Violinist Rostislav Dubinsky, pianist Luba Edlina (N.Y. debuts). Works of Beethoven, Brahms, Debussy, Shostakovich. Merkin Concert Hall at 8. $7.

EDELTON GLOEDEN, guitarist (N.Y. debut). Works by Dowland, Britten, Granados, Falla, et al. 92nd St. Y at 8. $6.50-$8.50.

JUBAL TRIO—Works by Thorne, Harbison, Schwanter. Carnegie Recital Hall at 8. $5.50.

URSULA OPPENS, pianist. Works of Haydn, Schumann, Carter, Chopin. Metropolitan Museum at 8. $8.

PHILIP GLASS ENSEMBLE—Music from his works, including selections from *Glassworks.* Public Theater, 425 Lafayette St. (598-7150), at 9. $7.50.

FALCON ENSEMBLE—Stravinsky's *Rite of Spring,* Bartók's Sonata for Two Pianos and Percussion. Pope Auditorium, Fordham U., 113 W. 60th St. (841-5360), at 8. $2.

AULOS ENSEMBLE—Jan De Gaetani, mezzo-soprano. "If Music Be the Food of Love. . ." Baroque chamber music on original instruments. St. Joseph's Church, Sixth Ave. and Washington Pl. (663-7565), at 8:30. $7.

CATHERINE BURRELL, organist. Works of Bach and Parry. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

PAUL BLOCKHAUS, organist. Grace Church, Broadway and E. 10th St. (254-2000), at 12:30. Free.

ELISABETH SMALL, violinist/**ELIZABETH DIFELICE,** pianist. Works of Schubert, Wieniawski, Deak. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MICHAEL BORISKIN, pianist. Faculty recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

CHURCH STRING QUARTET, with soprano Judith Otten. Works of Respighi, Rorem, Cowell, Copland, Zaheb. First Unitarian Church of Brooklyn Heights, Pierrepont St. at Monroe Pl., at 8. $5.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic, Ltd. Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, February 12

BOSTON POPS, John Lanchbery, conductor; soprano Roberta Peters Carnegie Hall at 8. $13-$15.

NEW YORK PHILHARMONIC—At 2. See 2/11.

NEW REPERTORY ENSEMBLE OF NEW YORK —Carnegie Recital Hall at 8. $5.

SYLVAN WIND QUINTET—"Flutes and Friends," with flutists Svjetlana Kabalin, Susan Carlson; harpsichordist Kenneth Cooper. Works of Bach, J.C. Bach, W.F. Bach, Reinecke, Dahl, Doppler, Paget. St. Peter's Church, Lexington Ave. and 54th St., at 8. $3.50, $5.50.

JUDITH BETTINA, soprano/**ALECK KARIS,** pianist/**CHARLES NEIDICH,** clarinetist/**ERIC CHASALOW,** flutist/**ANUSH QUARTET.** Works of Kreiger (world premiere), Brunson (U.S. premiere), Davidovsky, Trombly, Firsova, Chasalow, Olan. McMillin Theater, Columbia U., 116th St. and Broadway, at 8. $4.

JUILLIARD SYMPHONY, James Conlon conductor. Works of Mussorgsky, Brahms. Alice Tully Hall at 8. Free.

THE BIGGEST LITTLE BAND—Jazz, with Kenny Davern, Dick Wellstood, Bobby Rosengarden. New School, 66 W. 12th St. (741-5690), at 6. $6.

TOM REXDALE, pianist. Music of Joplin, Foster, Kern, Confrey. Citicorp Atrium at 6. Free.

PHILIP GLASS ENSEMBLE—See 2/11.

DIAMANDA GALAS, composer-singer (N.Y. debut). The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

HOWARD POST, guitarist/**BRIAN HALPIN,** pianist/**ED KINSLOW,** drummer/**BILL KINSLOW,** saxophone. Jazz. Faculty recital. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JOHN JOWETT, trombonist. Student recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

DONG-SUK KANG, violinist/**SCOTT NICKRENZ,** violist/**COLIN CARR,** cellist/**CECILE LICAD,** pianist. Works of Brahms, Mozart, Britten, Beethoven. BAM at 8:30. $7.

VALENTINO MARCONI, pianist. Works of Liszt, Beethoven, Bach, et al. Adelphi Calderone Theater, Main and W. Columbia Sts., Hempstead, L.I. (516-294-8700), at 8. $4, $6.

Saturday, February 13

ENSEMBLE FOR EARLY MUSIC—"Classical Valentine, Wholly Haydn." Music performed on authentic instruments. Alice Tully Hall at 8. $8.50.

NEW YORK PHILHARMONIC—See 2/11.

AEOLIAN CHAMBER PLAYERS—Works of Schüller, Crumb, Bartók, Brahms. Merkin Concert Hall at 8. $8, $10.

GREGG SMITH SINGERS—Machut's *Mass*, Stravinsky's *Mass* and *Tres Sacrae Cantiones*. St. Peter's Church, Lexington Ave. and 54th St., at 8. $7.

OCCASIONAL SINGERS—"Nouveaux Valentines," with the Ad Hoc Chamber Players, baritone Bruce Fifer. Works of Vaighan Williams, Ravel, Elgar, Van Vactor, Watson. St. Joseph's Church, Sixth Ave. and Washington Pl. (243-8665), at 8. $2-$7.

LEVIN BAROQUE ENSEMBLE, CHOIR OF ST. IGNATIUS LOYOLA, Johannes Somary conducting. Works of Vivaldi, Rossi, Monteverdi, Scarlatti. St. Ignatius Loyola Church, Park Ave. and 84th St., at 7:30. $5.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Works of Haydn, Beethoven, Rorem, Dvorak. Paula Cooper Gallery, 155 Wooster St., at 6. Floor-cushion seating, $5.

COMPOSERS STRING QUARTET—Works of Bartók, Carter, Shostakovich. McMillin Theater, Columbia U., Broadway and 116th St., at 2. $7.

MORDECAI SHEHORI, pianist, on the Bösendorfer piano. Center for Inter-American Relations, 680 Park Ave. at 68th St., at 8. Free.

PHILIP GLASS ENSEMBLE—See 2/11.

VINNIE KNIGHT/RENAISSANCE JAZZ QUARTET—Citicorp Atrium at 8. Free.

KAVKAZI/ZEVULON AVSHALOMOV—Music of the Caucasus. Alternative Museum, 17 White St. (966-4444), at 8. $5.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

PHILIP KLEIN, violist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ROBERT WHITE, tenor. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8, $10.

KIBBUTZ CHAMBER ORCHESTRA OF ISRAEL, Noam Sheriff conductor; harpist Emily Mitchell. Works of Handel, Sheriff, Corelli, Mozart, Puccini, Schubert. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (434-1900), at 8. $8-$12.

DONG-SUK KANG, others. See 2/12.

SCOTT WAKEFIELD, singer-guitarist/**GINA RUSSELL,** country-western singer/**LANCE TAUBOLD,** tenor. Cabaret night. Phyllis Lynd Concert Party, Hotel Lexington, 48th St. (877-8233), at 8:30. $7.

Sunday, February 14

VIRTUOSI DI ROMA—Vivaldi-Haydn program. Avery Fisher Hall at 3. $6-$10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Haydn's Trio in C for Two Violins, Cello, Hob V: 16; Beethoven's Quartet in E flat for Piano and Strings, Op. 16; Rorem's *Winter Pages* (world premiere); Dvorak's Quartet in E flat for Piano and Strings. Alice Tully Hall at 5. $10.

SWISS CHAMBER ORCHESTRA, N.Y. debut. Locatelli's Concerto Grosso in D, Op. 1, No. 9; Janacek's *Suite;* Respighi's *Antiche Danze ed Arie per Luito,* Suite 3; Vivaldi's Concerto in A. Hunter College Assembly Hall, 69th St. east of Park Ave. (586-4680), at 2:30. $5, $6.

N.Y.C. GAY MEN'S CHORUS/WINDY CITY GAY CHORUS—Works by Dowland, Handel, Thompson, et al. Avery Fisher Hall at 8. $5-$15.

MARGARET NEWMAN, pianist. Works of Bach-Busoni, Haydn, Infante, Mussorgsky, et al. Merkin Concert Hall at 3. $6.

ARLENE SLATER-STONE, soprano, with pianist Donald Comrie. Works by Handel, Stradella, Schubert, Brahms, Wolf, Strauss. Merkin Concert Hall at 7:30. $7.

IAN SHAPINSKY, pianist. Works of Bach, Mozart, Prokofiev, Debussy, Ravel, Chopin. Carnegie Recital Hall at 2:30. $4, $7.

MUSIC BY IRMA MORILLO—"From Heart to Heart," Hispanic songs performed by Emilia Conde, Marco Rizo, others. Carnegie R.H. at 8:30. $10.

CHRISTOPHER COLLINS LEE, violinist/**THORHALLUR BIRGISSON,** violinist/**RONALD E. CARBONE,** violist/**FRANK SUMNER DODGE,** cellist. Works of Helps, Barber, Respighi, Schubert. Fourth Universalist Society of New York, 76th St. and CPW, at 8. $6.

ROBERT MINCE, baritone/**LYDIA FORT, CRAIG URQUHART,** pianists. Music by Mr. Urquhart. Institute for the New Age, 45 E. 78th St. (737-8808), at 4. $4.

SUZANNE FREMON, pianist. Works of Bach, Beethoven, Chopin, Brahms. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

RAUL SUNICO, pianist. The Dairy, Central Park west of the Zoo, off Fifth Ave. and 65th St. (397-3156), at noon. Free.

HAYDN FESTIVAL ENSEMBLE—Frick Collection, 1 E. 70th St. (288-0700), at 6. Check for available free tickets.

ELIZABETH BROWN, flutist, with Lisa Emenheiser, pianist. Citicorp Market at 1. Free.

REBBIE AND MARC—Singer-songwriters, with guitars. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

CHAMBER ART ENSEMBLE AND FRIENDS—Works by Mozart, Prokofiev, Dvorak. Vineyard Theater, 309 E. 26th St. (730-1188), at 2. $6.

MUSIC LIVE—See 2/9.

BRONX CHAMBER ORCHESTRA, Michael Spierman conductor. Bach's Brandenburg Concertos Nos. 2, 3, 4, 5. Lehman College Theater, Bedford Park Blvd. West, Bronx, at 3. Free.

BARGEMUSIC—At 4. See 2/11.

KATHERINE THOMAS, violinist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free, with admission.

DONG-SUK KANG, others. At 2. See 2/12.

CONCERTS IN CHURCHES—Martin Best, singer, with lute and guitar, in "The Last of the Troubadour." Corpus Christi, 529 W. 121st St., at 3. $6... Bronx Arts Chamber Ensemble, Rudolph Palmer conductor, organist Johannes Somary, bass-baritone John Ostendorf. Works of Handel, Beethoven, Warlock, Stravinsky. Fordham U. Church, Rose Hill, Southern Blvd, Bronx, at 3. $5... Choir, Frederick Grimes director, flutist Marianne Weaver. Bach's Cantata 181 and Orchestral Suite No. 11. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering... Cremona String Quartet, with cellist Alexander Kouguell, violist Arthur Granick. Works of Schubert, Schoenberg. Madison Ave. Presbyterian, at 73rd St., at 4. $5 donation... Choir, directed by Jack H. Ossewaarde. Stravinsky's *Mass* and *Symphony of Psalms.* St. Bartholomew, Park Ave. at 51st St., at 4. $3... Leavata Johnson, soprano; Beth Levin, pianist; Charles Neidich, clarinetist. Operatic arias, works of Beethoven, Brahms, Stravinsky. St. Ignatius, West End Ave. and 87th St., at 8. $5... St. Thomas, Fifth Ave. and 53rd St. At 4: Music of Morley, Batten, Tye, sung by the choir; offering. At 5:15, organist Bruce Neswick; free... Anna Bartos, soprano; James Baird, guitarist. Songs of romance by Schubert, Villa-Lobos, Gerhard. Guitar music by Bach, Lauro. Transfiguration (Little Church Around the Corner), 1 E. 29th, at 3.$5.

Monday, February 15

ORCHESTRE DE PARIS, Daniel Barenboim conductor. Beethoven's Symphonies Nos. 4 and 5. $8-$15.

PARNASSUS, chamber ensemble/**KENNETH BELL,** baritone. Works of Schoenberg, Thorne (world premiere), Wuorinen, Wyner. Merkin Concert Hall at 8. $5.

CHAMBER MUSIC SOCIETY—At 7:30. See 2/14.

FRANCOISE CHOVEAUX, pianist. Works of Mozart, Beethoven, Schumann, Ravel. Barnard Hall, Broadway at 117th St. (280-4482), at 8. $2.

SOLISTI NEW YORK, Ransom Wilson conductor; organist Calvin Hampton. Nielsen's Little Suite for String Orchestra, Haydn's Symphony No. 8, Hampton's Organ Concerto. Calvary Episcopal Church, Park Ave. So. and 21st St., at 8. Donation.

GAUTE VIKDAL, bass-trombonist. Student recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 2/8, at 8: Bellini's *Norma,* Levine conducting; with Scotto, Troyanos, Domingo, Cheek. 2/9 at 8: Mozart's *Cosi fan tutte,* Levine conducting; with Te Kanawa, Ewing, Battle, Rendall, Morris, Gramm. 2/10 at 8: Puccini's *La Bohème,* Tate conducting; with Zylis-Gara, Craig, Ciannella, Ellis, Robbins, Monk, Capecchi. 2/11 at 8: Verdi's *Il Trovatore,* Conlon conducting; with Price, Cortez, Mauro, Quilico, Cheek. 2/12 at 8: *Cosi fan tutte;* same as 2/9. 2/13 at 1: *Norma;* same as 2/8 (broadcast on WQXR). 2/13 at 8: *La Bohème;* see 2/10.

Other

ANDREA CHENIER—Amato Opera, 319 Bowery at 2nd St. (228-8200). 2/12, 2/13, 2/20, 2/27, 3/6, 3/13, 3/20 at 7:30. 2/14, 2/21, 2/28, 3/7, 3/14, 3/21 at 2:30. $7.

LADY OF THE CASTLE, a chamber opera by Mira J. Spektor, book and direction by Andrea Balis. Theater for the New City, Second Ave. at 10th St. (254-1109). Thru 2/21, Thurs.-Sun. at 8. $4.

RIDERS TO THE SEA, by Vaughan Williams, and **GIANNI SCHICCHI,** by Puccini. Opera Ensemble of N.Y. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 2/12, 2/17, 2/19, 2/24, 2/26 at 8; 2/14, 2/21, 2/28 at 3. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/10-21: Gilbert and Sullivan's *Princess Ida.* 2/24-3/7: *The Grand Duke.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

LA PUMA OPERA WORKSHOP, Josephine La Puma director (864-0712). Mozart's *Le Nozze di Figaro.* Holy Name Auditorium, Amsterdam Ave, north of 96th St. 2/12 at 7. Contribution.

NEW CHAMBER OPERAS, an evening of premieres by Constantinides/Madden, Carlsen, Johnson/Boswell, Boswell/Solomon. Micha Hendel conducting. Brooklyn College Opera Theater, at the Workshop Theater, Flatbush and Nostrand Aves. (434-1900). 2/12, 2/13 at 8; 2/14 at 3. $4.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—2/9 at 8: *Square Dance, Eight Easy Pieces, Duo Concertant, Vienna Waltzes.* 2/10 at 8: New ballet, *Baiser de la Fee; Vienna Waltzes.* 2/11 at 8: *Apollo, Baiser de la Fee, Tschaikovsky Suite #3.* 2/12 at 8: *Histoire du Soldat, Orpheus, Bournonville Divertissements.* 2/13 at 2: *Serenade, Davidsbundlertanze, Chaconne.* 2/13 at 8: *Apollo, Baiser de la Fee, Union Jack.* 2/14 at 1: New ballet, *Eight Easy Pieces, Duo Concertant, Vienna Waltzes.* 2/14 at 7: *La Source, Orpheus, Union Jack.*

Dance Theatre of Harlem
At City Center

THRU FEB. 14—2/9, 10, 13, at 8; 2/14 at 2: *Serenade, Equus: The Ballet, Dougla.* 2/11, 12 at 8; 2/13 at 2; 2/14 at 7:30: *Fete Noire, The Four Temperaments, Firebird.*

Other

THE ART OF ISADORA—A tribute to Isadora Duncan, with Lori Belilove and Adrienne Ramm, pianist Roy Eaton, flutist Hubert Laws, and soprano Anita Darian. Carnegie Recital Hall, 2/13 at 8:30. $5-$7.

DANCEMOBILE—2/11: Alpha-Omega Co. and Dinizulu African Co. 2/12: Pearl Reynolds Co. and Troupe Shango. 2/13: Phildanco and Al Perryman's Brooklyn Dance Theatre. 2/14: Rod Rodgers Co. and Eleo Pomare Co. Symphony Space, at 7:30. $5.

BRYAN HAYES AND DANCERS—New work to Mozart's Clarinet Quintet, plus *Field Dances Continued.* Ballroom of the Ukrainian National Home, 140 Second Ave. (691-1141). 2/10-12 at 8. $5.

RISA JAROSLOW AND DANCERS—Premiere of *Conspiracy,* a quintet with original score by Linda Hudes. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/8 at 8. $5.

TIM MILLER, in his *Postwar.* Dance Theater Workshop, 219 W. 19th St. (691-6500). 2/9, 16 at 8. $5.

JOSE LIMON DANCE COMPANY—Program includes *Magritte Magritte, The Moor's Pavane,* and *Cleopatra.* Lehman College Center, Bedford Park Blvd. W., Bronx (960-8833). 2/12 at 8. $7-$11.

BARBARA ROAN—Solo works by Charlip, Neville, and Roan. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/11-13 at 8, 2/14 at 3. $5.

BONNIE SCHEIBMAN—Premiere of *Manos Inquietas,* a contemporary folk dance, with score by Beth Anderson. Cunningham Studio, 463 West St. (924-0077). 2/11-13 at 9. $4.

SPOKE THE HUB DANCING—New and old works by choreographer Elise Long, with music by Edward Rosenthal and Nancy Waldman. The Living Room, 435 9th St., Park Slope, Bklyn (622-3863). 2/12, 13, at 8. $4.50.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/12, 13, Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 2/9-14, Bob Brookmeyer & Mel Lewis Quartet AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/11, New Grass Revival; Tony Trishka & Skyline. 2/12, David Bromberg. 2/13, 14, Art Ensemble of Chicago. No credit cards.

CODY'S—16th St. & Sixth Ave., 620-0377. 2/9, Julie Farbolin Band. 2/10, High Time. 2/11, Chris DeLoach and the Wildcat Band. 2/12, Chance Band. 2/13, Little Wilson Band. 2/16, Johnny Jake Band. AE, V.

THE COOKERY—University Pl. at 8th St., 674-4450. Sun.-Mon., singer pianist Arthur Siegel. Thru 2/20, singer/pianist Michael Moriarty and his Trio, Tues.-Sat. at 9 & 11. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/11, Claire Reynolds and Dave Rimelis. 2/13, Out to Lunch. 2/14, Nick Katzman; Mary Reynolds. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 2/14, Waymon Reed Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 2/14, Stan Getz Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway, 254-3130. Small room with a restaurant upstairs. 2/8, Buster & The Big Ideas. 2/9, Socket. 2/10, Winston Grennan & The Grennans. 2/11, Velveteen with Lisa Burns. 2/12, The Clonetones. 2/13, The Richard Lloyd Quartet. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 2/9, Karen Satin and the Bed Sheets. 2/11, Debbie McLatchy; Paul Kaplan. 2/12, Village Women Songwriters featuring Diedre McCalla; Suzanne Vega & Ilene Weiss. 2/13, Chris Smither; Paula Lockheart. Shows at 9:30 & 11. No credit cards.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 2/8, Jackeé Harry. 2/9-13, Hattie Winston. 2/15, Kristi Rose. 2/16-20, Raoul Gonzalez. AE, DC, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 2/14, singer pianist Buddy Barnes with Jay Leonhart on bass. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 2/12, 13, Butch Morris. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/9-13, pianist Roland Hanna with Mike Richmond on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 2/10-13, Nat Adderley; Sonny Fortune Quintet. 2/14, Beaver Harris & Don Pullen Big Band. 2/15, 16, Albert Dailey Quartet.

MARTY'S—Third Ave. at 73rd St., 249-4100. 2/8-27, Johnnie Ray returns, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/27, jazz pianist George Shearing, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

THE ORCHID—81 Lexington Ave., at 26th St., 889-0960. 2/13, Rosanne Vitro and Scott Hardy. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band with Sunny Gale. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 2/8, Red Rockers. 2/9, Dirty Looks. 2/10, Ritz Dance Contest. 2/11, Swing Night. 2/12, 13, David Johansen. 2/15, Nails. 2/16, Shrapnel. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 2/8, Ed Palermo Big Band. 2/9, Nitesprite. 2/10, Steve Tarshis. 2/11-14, Terumasa Hino. 2/16, Guanabara. Music at 9:30, 11:30. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 2/9, No Laughing. 2/10, Ron Eliran. 2/11, Nikki Cole. 2/12, Paranoids. 2/13, Jeffrey Essmann. 2/14, Lorna Warden. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 2/9-13, Pharoh Sanders. 2/14, 15, 21, 22, Kilimanjaro. 2/16-20, John Handy Quartet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 2/13, Gail Wynters sings, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 2/13, blues specialist Cousin Joe. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 2/8, Luis "Perico" Ortiz; Bobby Rodriguez y la Compania with jazz soloist Nat Adderley. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/8, 15, Mel Lewis Big Band. 2/9-14, Red Rodney; IRA Sullivan Quintet. 2/16-21, Lee Konitz Band. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/8, 15, Gene Rodgers. 2/9, 16, Jo Jones & Friends. 2/10-14, Harold Ashby Quartet. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/8, Blackwater. 2/9, Buzz Dakota and the Chance Brothers. 2/10, Johnny Jake Band. 2/11, Saddle Tramp. 2/12, 15, Jim Lauderdale Band. 2/14, Dixie Doughboys. 2/15, The Pearl Studs. 2/16, Tumbleweed. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/8, 9, New Riders of the Purple Sage. 2/10, Rockats. 2/11, Martha Reeves. 2/12, 13, White Water. 2/14, Kinky Friedman. 2/15, 16, Wilson Pickett. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 2/8, Saddle Tramp. 2/9, Johnny Jake. 2/10, 14, Blackwater. 2/11, Midnight Sun. 2/12, 13, Bill Haney and the Zazoff Boys; Pearl Studs. 2/15, The Dixie Doughboys. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 12. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian Dennis Blair, Mon.-Thurs. at 9:30 and midnight. Kip Addotta, Fri.-Sat. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. comedians Chuck Sacci and Keith Thomas. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/27, Glen Covington Trio with Tommy Furtado. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. 2/10, swing to Stan Rubin and his Dance Band. AE, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 2/9, Ruth Redland. AE, MC, V.

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NIGHTLIFE

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers, singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 2/9-21, Dorothy Lamour. Twice nightly 9 & 11:30, except 2/8, when Juliette Koka sings Piaf. 2/15, Monteith and Rand. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. (Open Valentine's day). Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th St., 247-2979. Restaurant/bar/cabaret. 2/8, Dan Rebecca. 2/9, Verna Hobson; Animal Crackers. 2/12, 16, Suzanne Volkman. 2/15, Dan Weathers. 2/16, Sal Condolluci. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. Thru 2/28, *Born Too Late* - music from 30's & 40's featuring the Widespread Jazz Orchestra, The Manhattan Rhythm Kings, and Hilly, Lili and Lulu. Tues.-Sun. 9 & 11. Closed Mon. AE, MC, V.

PANACHE—at The Magic Pan—1409 Ave. of the Americas, 765-5080. *Restaurant/cabaret. Shows at* 8:30 & 11:30. 2/9, *Painting The Clouds with Sunshine.* 2/11, *Applesauce.* Fri. & Sat. *Panache.* AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Goodtime Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His 'Savoy Sultans' play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 2/28, singer Gabi Shoshan and Aris San with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 2/18, cabaret featuring the Kenny Martel Concept, nightly at 9:30 & 11:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Multilevel art-deco restaurant. 2/12, 13, Obba Babatunde sings from midnight, (moonlighting from "Dreamgirls"). AE.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** 2/9-3/6, Barbara Cook, Tues.-Sat., 10 & midnight. **Bemmelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer pianist Karen Natter from 6 to midnight, Sun.-Thurs. **Mirage:** Roland Granier de Lafayette plays *piano Tues.-Sat., 5-midnight, replaced* Sun. & Mon. by Bob Gerardi. **Sybils:** Mon-Sat, except Thurs, 7-midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 2/20, Charles St. Paul Show, Mon.-Sat. at *10:30 & 12:30,* and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 2/13, *"Can't Help Singing. . . a salute to. . . Jerome Kern"* featuring Cris Groenendaal, Judy Kaye, Armelia McQueen *and Ken Page. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30* & 11:30. **Astor's:** Thru 2/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Rene Martel returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th St., 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 *a.m.* AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Tues. from 7:30. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th St., at First Ave., 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Tues.-Thurs. 8-midnight, Fri. 8:30-12:30, Sat. 9-1:30. Sam Austin Sun.-Mon., 7:30-11:30. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Johnny Earl and baritone Carlos W. Anderson perform Tues.-Thurs. 6:30-midnight, Fri.-Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/8, David St. James. 2/9, Borneman & Greenhouse. 2/10, Cillo & Savel. 2/11, Jeffrey Essmann. 2/12, 16, Helen Baldassare. 2/13, Semina de Laurentis. 2/14, Judith Hurst. 2/15, Nancy Sondag. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/8, 14, 15, Hal Schaefer. 2/9-13, 16-20, Dick Wellstood. AE.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Jerry Tov Greenberg entertains, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

PIANO BAR—68th St. & Broadway, 787-2501. Singer Houston Allred, Wed.-Sun., Open nightly from 9. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

OTHER EVENTS

Happenings

WESTMINSTER KENNEL CLUB SHOW, the 106th annual, will boast over 2,600 dogs this year, in 137 breeds and varieties. Poodles dominate again, with dachshunds next (each comes in three varieties). Madison Square Garden, 2/8, 2/9, from 9 a.m. to 11 p.m. On Mon., Sporting, Hounds, and Toys are benched and judged; on Tues., it's Working, Terriers, and Non-sporting. Best-in-Show judging happens around 11 p.m. Tues. General admission, $7.50.

NATIONAL ANTIQUES SHOW—"See What Man Has Wrought in 60 Centuries" is this year's theme, and besides all the artifacts and art, furnishings and jewelry, etc., special exhibits include Girl Scout memorabilia from 70 years. Madison Square Garden, 2/13-21. Sat. 1-10, Sun. 1-8, weekdays 1-10. $5; children 12 and under, free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

CENTRAL PARK TOUR—"I Love Central Park," a walk around some romantic scenes. Meet at the Dairy, 65th St. west of the Zoo off Fifth Ave, 2/14 at 2. Free.

PERFORMING-ARTS SPECIALS TO NOTE: In Brooklyn, the Arts and Culture Association "Far-Out Month" wraps up this weekend. 2/12 at 8: Rick Russo & Co. will offer Third Mind Festival, "A Cerebration of William Burroughs": Readings, music, theater, workshops. Admission: $4. Next day at 3, Russo & Co. will let us all take part in his Cut-Up/Fold-In Workshop and Passing Through Grids, the latter in an experimental mood; this one's free. 2/13 at 8, David Amram and his jazz quintet and performance artist Jackson Mac Low will bring it all to a sonorous windup. $4 here, and all three events are at the Downtown Cultural Center, 111 Willoughby St. (783-3077)... Kandinsky's "color opera" *The Yellow Sound* is at Marymount Manhattan Theater, 2/9-13 at 8, 2/13-14 at 2 (860-1355); $10. As of press time, all are sold out, but try at the last minute... Radio City Music Hall's giant "Night of 100 Stars" benefits the Actors Fund 2/14 at 7:30, and in fact boasts of well *over* 100 leading lights of the theater world. Only $250-$1,000 tickets remain, but who knows?... "A Look at Steel Drums" celebrates West Indian-American Day Carnival, with virtuoso Vincent Taylor and videotapes on both Carnival and steel drums. Also, a panel discussion with Laurence Libin. 2/9 at 7, NYU, 51 W. 4th St. Free.

Sports

TRACK & FIELD—75th annual Wanamaker Millrose Games. International competitors, in many events. Madison Square Garden (564-4400). 2/12 at 6:30. $8-$25.

SOCCER—Cosmos, Byrne Meadowlands Arena, E. Rutherford, N.J. (212-265-8600). $8-$9.50; children, seniors $5.50-$7. 2/9 at 7:30, vs. Chicago. Final home game unless playoffs are scheduled.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 2/10 at 8:05, vs. Buffalo. 2/14 at 2:05, vs. Memphis.

HOCKEY—**Rangers,** Madison Square Garden (564-4400), $8, $11. 2/14 at 7:35, vs. Quebec... **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $12-$18. 2/13 at 5:05, vs. Philadelphia. 2/16 at 8:05 vs. Pittsburgh.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 2/11 at 7:35, vs. Golden State. 2/13 at 8:05, vs. Philadelphia. 2/16 at 7:35 vs. Dallas.

HARLEM GLOBETROTTERS, in their usual court hi-jinx, vs. the Washington Generals. 2/12 at 7:30, Nassau Coliseum, Uniondale, L.I. (516-794-9100). 2/13 at 2 and 7:30, Byrne Meadowlands Arena, E. Rutherford, N.J. (201-935-3900). 2/14 at 1, 2/15 at 10:30 and 2:30, Madison Square Garden (564-4400). $6.50-$9.50. Children 12 and under, $2 less.

BOXING—Golden Gloves amateur tournament. Preliminary rounds, 2/10-11, 2/17-18, 2/24-25, at 8 p.m. Felt Forum (564-4400). $5, $6.50.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400). 2/15 at 8:30. $5-$10.

Children

For other continuing children's-theater performances, please see last week's issue.

PAPER BAG PLAYERS, in "I Won't Take a Bath!" Town Hall, 123 W. 43rd St. (840-2824). Thru 3/7; Sat. at 1, Sun. at 1 and 3. $7.

BUGS BUNNY IN SPACE—A live musical. Felt Forum (564-4400). 2/12-21, and 2/27, 2/28. Mon.-Fri. and Sat., 2/13, at 11 and 2 (no perf. 2/16). 2/20, 2/27 at 11, 2, 5:30; Sun. at 1 and 4. $5.50, $7.

AT HOME AROUND THE WORLD—Music from many cultures, on authentic instruments, played by David Amram, Victor Veneges, Myra Casales. Third St. Music School Settlement, 235 E. 11th St. (777-3240). 2/14 at 3. $1; adults, $2.50.

THE ALICE-IN-WONDERLAND GAME, musical with audience participation. On Stage, Children!, at Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. $2.50, adults $3.50.

THE SINGING TORTOISE AND BABA'S JUJU, by Noel da Costa, conducted by Tania Leon and Ronald Isaac. Musicals, both on African themes. Brooklyn Academy of Music, 30 Lafayette Ave. (636-4120). 2/13 at 3, $3.

PUSS IN BOOTS—Lea Wallace Puppets. Gramercy Puppet Theater, Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2. $2.50.

DOODLEBUG PICNIC, a musical. Heights Players, 26 Willow Pl., Brooklyn (237-2752). Sat., Sun. at 2; also 2/19 at 8:30. $2.

ADVENTURES IN STAR WORLDS—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. Also 2/12 at 1; 2/15 at 1 and 3. No perfs. 2/20-21. $3.50. Res. necessary.

CINDERELLA—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. $2.

PEOPLE PAINTER—Original musical, with 35 children. Acting by children. West Side YMCA, 5 W. 63rd St. (307-0009). 2/13 at 1 and 2:30. $2.50.

PETER PAN—Nicola Co., giant puppets. 92nd St. Y, Lexington Ave. (427-4410). 2/14 at 11 and 1. $3.50.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 2/13 at 1:30: Nifty Puppeteers in "The Shepherd and the Spider." $2... Following at 2:40, Please Touch. $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 2/13 "Hansel and Gretel" and "The Brave Little Tailor," with Rod Young Puppet Theater.

CHILDREN'S "NIGHTCLUB" REVUES—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover... **"The Early Show,"** performed by children ages 7-15. At The Fives, 555 W. 57th. St. (757-4303). Sat. at 2 for brunch, show at 3. $4 minimum, $4 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. Also open 2/15. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: Grid Art, works on paper by Bendiner, Kiok-Kamrass, Fradera... 2/12, 2/15: Tell Us Your Tall Tales; put stories on paper and learn about bookbinding. Workshops at 1:30 and 3. 2/13: Learn to make a valentine wordwork. 2/14 at 2: "Pippi Longstocking," film.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 2/6 at 2: Traditional African song and dance, by Temple of the Arts; followed by a child-parent workshop in making African headdresses and masks; $1, adults $2, includes admission... 2/7 at 2: Ralph Dorsey and group, in a program with African instruments, Afro-Cuban music, etc.; $1, adults $2.

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TELEVISION

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W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
H Thu/Han's Christian Andersen's Magic Adventure
S Mon/Corletto and Son

6:25
4 Health Field
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Wed,Fri,Mon/Hunter's Gold
Tue/Goofing Around With Donald Duck
S Wed,Mon/LCA Series
Fri,Tue/**Movie:** Snowball Express
Fri/Jonathan Winters

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Bugs and Porky
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
13 *Nightly Business Report*
21 Lilias, Yoga and You
H Wed/**Movie:** All Screwed Up
Fri/Hunter's Gold
Mon/Women's Gymnastics
S Fri/Showtime

7:30
9 Jim Bakker
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream
H Thu/**Movie:** Escape from Alcatraz
Fri/**Movie:** Popeye
Tue/Video Jukebox

8:00
5 Great Space Coaster
11 Flipper
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Mon/**Movie:** Borderline
Mon/**Movie:** The Idolmaker
S Wed/Corletto and Son
Fri/**Movie:** Lolita
Mon/Fractured Flickers

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Gentle Ben
13 Over Easy
S Wed/Fractured Flickers
Mon/**Movie:** Days of Fury

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Munsters
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Wed/Time Was. . .the '30s
S Wed/**Movie:** The Incredible Shrinking Woman
Thu/**Movie:** *Days of Fury*
Tue/**Movie:** Blow Up

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Civic programming
H Thu/What On Earth?
Fri/Sex Is A Three-Letter Word

10:00
2 One Day at a Time
4 *Regis Philbin*
5 Waltons
9 Romper Room
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** Inglorious Bastards
Thu/**Movie:** The Tenth Month
Fri/**Movie:** This Is Elvis
Mon/**Movie:** Escape from Alcatraz
Tue/**Movie:** The Way We Were

10:30
2 Alice
4 Blockbusters
11 Mike Douglas
S Wed,Fri,Mon/Aerobicize
W Wed/**Movie:** Popeye
Thu/**Movie:** Mad, Mad Moviemakers
Fri/**Movie:** Starvengers
Mon/**Movie:** Shoot the Piano Player
Tue/**Movie:** Black Hole

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
S Wed/**Movie:** Ask Any Girl
Thu/**Movie:** Two Weeks in Another Town
Fri/**Movie:** The Loved One
Mon/**Movie:** Tribute to a Bad Man
Tue/**Movie:** Mogambo

11:30
4 Battlestars
11 Dick Van Dyke
Fri/**Movie:** Becket
Tue/**Movie:** Zulu *Dawn*

12 **NOON**
2 Tattletales
4 *Password Plus*
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/**Movie:** The Elephant Man
Thu/**Movie:** The Jazz Singer
Fri/**Movie:** The Idolmaker
Mon/Kris Kristofferson and Anne Murray
Tue/**Movie:** Popeye

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Wed-Fri/Let's Make a Deal
Mon,Tue/Tic Tac Dough
11 700 Club
S Wed/**Movie:** North by Northwest
Thu/**Movie:** Raging Bull
Fri/**Movie:** Gemini
Mon/**Movie:** Back Roads
Tue/**Movie:** Popeye

1:30
5 Super Pay Cards
9 *Treasure Hunt*

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Wed-Fri/Magic Garden
Mon,Tue/Odd Couple
H Thu/**Movie:** Zulu Dawn
Fri/**Movie:** Honeysuckle Rose
Tue/**Movie:** Papillon

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Wed-Fri/Heckle and Jeckle
Mon,Tue/Magic Garden
H Wed/Kris Kristofferson and Anne Murray

3:00
2 Guiding Light
4 Texas
5 Addams Family
7 General Hospital
9 *Bonanza*
11 Wed-Fri/Magilla Gorilla
Mon,Tue/Krofft Superstars
21 Lilias, Yoga and You
H Mon/**Movie:** The Tenth Month
S Fri/Jonathan Winters
Mon/Fractured Flickers
Tue/Showtime

3:30
5 Get Smart
11 Wed-Fri/Krofft Superstars
Mon,Tue/Tom and Jerry
21 Villa Alegre
H Wed/**Movie:** The Evictors
S Wed,Mon/LCA Series
Thu,Tue/**Movie:** Snowball Express
Fri/Shogun Warriers

4:00
2 Barnaby Jones
4 Bob Newhart
5 Wed-Fri,Tue/Gilligan's Island
Mon/The Amazing Adventures of Spider-Man
7 Edge of Night
9 Wed/**Movie:** Battle Beneath the Earth (1968). Kerwin Matthews, Viviane Ventura. The Chinese invade America by digging through the Earth; as silly as it sounds.
Thu/**Movie:** Voyage to the Bottom of the Sea (1961). Walter Pidgeon, Joan Fontaine. Spectacular comic-book fun.
Fri/**Movie:** Forbidden Planet (1956). Walter Pidgeon, Anne Francis. Great sci-fi adapted from Shakespeare's *The Tempest.*
Mon/**Movie:** Executive Suite (1954). William Holden, June Allyson, Barbara Stanwyck, Fredric March, Shelley Winters. Stars galore in this corporate soap opera.
Tue/**Movie:** The Appointment (1969). Omar Sharif, Anouk Aimee, Lotte Lenya. A soapy love story of obsessive jealousy.
11 Wed-Fri/Tom and Jerry
Mon,Tue/Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
H Thu/Liza Minelli
Fri/**Movie:** Popeye

4:30
4 Mary Tyler Moore
5 Wed-*Fri,Tue/What's* Happening
7 People's Court
11 Wed-Fri/Scooby Doo
Mon,Tue/Little House on the Prairie
21 Electric Company
H Mon/Sneak Preview

5:00
2 4 7 News
5 Wed-Fri,Tue/Bionic Woman
11 Wed-Fri/Good Times
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Tom Cottle
Thu/The Most Endangered Species
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
H Wed,Mon/Hunter's Gold
Tue/Hans Brinker or the Silver Skates
S Wed/**Movie:** The Incredible Shrinking Woman
Mon/Jonathan Winters

5:30
11 Mon,Tue/Happy Days Again
13 Electric Company
31 Wed/Profiles in American Art
Mon/Were You There
Tue/Checking It Out
H Wed/The Seal Pup
Thu/Goofing Around With Donald Duck
Mon/What on Earth?
S Fri/Showtime
Mon/We Open in New Haven

EVENING, Feb. 10-12, 15-16

Wed., Feb. 10

6:00
2 4 7 News
5 *Charlie's Angels*
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Masterpiece Theatre: The Flame Trees of Thika
31 Brooklyn College Presents
H *Trilogy:* Three Classic Tales in the Magic of Claymation

6:30
11 Laverne & Shirley
13 N.J. Nightly News
31 City Comment
S Houston Big Laff Off

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Motorweek
31 Jazz in America

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Over Easy
31 The Black Theatre Movement
H Women's Gymnastics
W Basketball: Detroit vs. Nets

8:00
2 "She's a Good Skate, Charlie Brown"
4 Real People
5 PM Magazine
7 Greatest American Hero
9 Nine on N.J.
11 **Movie:** The Super Cops (1974). Ron Liebman, David Selby.
13 Live from Lincoln Center: Itzhak Perlman with the New York Philharmonic
21 L.I. Newsview
S Bizarre

8:30
2 **Movie:** Hooper (1978). Burt Reynolds, Sally Field.
5 Carol Burnett
9 Meet the Mayors
21 Nightly Business Report

H **Movie:** Inglorious Bastards
S Laff-a-Thon

9:00
4 Facts of Life
5 Merv Griffin
7 Fall Guy
9 **Hockey:** Rangers vs. St. Louis Blues
13 Most Endangered Species
21 Alfred Hitchcock
31 Humanities Through the Arts
S Jonathan Winters
U **Movie:** Scanners

9:30
4 Love, Sidney
21 Doctor in the House
31 American Story
S **Movie:** North by Northwest
W **Movie:** Payday

10:00
4 Quincy
5 11 News
7 Dynasty
13 Conversations in Black
21 Austin City Limits
31 Japan: Living/ Changing Tradition

10:15
H **Movie:** All Night Long

10:30
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** Divine Nymph

11:15
W **Movie:** Survival Run

11:30
2 **Movie:** The Last of the Good Guys (1978). Robert Culp, Larry Hagman.
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 Masterpiece Theatre: The Flame Trees of Thika
21 Captioned ABC News
31 The American Story

11:45
H **Movie:** Friday the 13th
S **Movie:** Altered States

12 **MIDNIGHT**
7 Love Boat
9 **Movie:** Daisy Kenyon (1947). Joan Crawford, Henry Fonda.
21 PBS Latenight
31 Japan: Living/ Changing Tradition

12:30
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
31 Understanding Human Behavior

12:45
W **Movie:** The Howling

1:00
5 Rat Patrol

1:10
7 **Movie:** Crossfire (1975). James Farentino, Ramon Bieri.

1:20
H An Evening at the Moulin Rouge

1:30
4 To be announced
5 Super Pay Cards
11 News
S **Movie:** Sweet Sugar

1:50
2 **TV Movie:** Louis Armstrong - Chicago Style (1975). Ben Vereen, Red Buttons.

2:00
4 Mary Tyler Moore
5 **Movie:** The Burning Hills (1957). Tab Hunter, Natalie Wood. Poorly cast Western.
9 Joe Franklin
11 **Movie:** Macho Callahan (1970). David Janssen, Jean Seberg.

2:20
H **Movie:** The Return

2:30
4 Millionaire

2:40
7 News

3:00
9 **Movie:** Fighter Attack (1954). Sterling Hayden, Joy Page.
S Bizarre

3:19
2 Leave It to the Women

3:30
S Houston Big Laff Off

3:49
2 **Movie:** Man From God's Country (1958). George Montgomery, Susan Cummings.

3:55
H **Movie:** The Elephant Man

4:00
11 Abbott and Costello

4:30
9 Let's Make a Deal
11 Hazel

4:45
S **Movie:** Altered States

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Feb. 11

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Happy Days Again
13 Dick Cavett
21 Bill Moyers
31 N.Y.U. Broadcast Lab
S Dottie West: Special Delivery

6:30
11 Laverne and Shirley
13 N.J. Nightly News
21 Fast Forward
31 City Comment
H Hans Brinker or the Silver Skates

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Once Upon a Classic: The Talisman
31 Getting to Know Me
S Atlanta Big Laff Off

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Mr. Jazz: A Portrait of Billy Taylor
H What on Earth?

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Mork and Mindy
9 Latin N.Y.
11 **Movie:** Sleeper (1973). Woody Allen, Diane Keaton. One of Woody's best, a sci-fi spoof with much slapstick.
13 New York & Co.
21 L.I. Newsview
H **Movie:** Scanners
S **Movie:** Raging Bull
W **Movie:** The Hearse

8:30
5 Carol Burnett
7 Best of the West
9 **Hockey:** Islanders vs. Chicago Blackhawks
13 Sneak Previews
21 Nightly Business Report
31 Auditions

9:00
2 Knots Landing
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 The Alfred I. Dupont-Columbia University Awards in Broadcast Journalism
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** Eyes of a Stranger

9:30
4 Gimme a Break
7 Taxi
21 Women's Digest
31 Contemporary Health Issues

9:45
W **Movie:** The Competition

10:00
2 Nurse
4 Hill Street Blues
5 11 News
7 20/20
21 American Government Survey
H **Movie:** Raging Bull

10:30
11 News
21 Tony Brown's Journal
31 It's Everybody's Business
S **Movie:** Hot T-Shirts

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** Eyes of a Stranger

11:30
2 Quincy
4 Tonight
5 Kojak
7 Nightline
9 Racing from Yonkers
11 Saturday Night
13 American Playhouse: Sense of Humor
21 Captioned News
31 American Government Survey

12 **MIDNIGHT**
7 Vegas
9 **Movie:** The Story of Alexander Graham Bell (1939). Don Ameche, Loretta Young.
21 PBS Latenight
S **Movie:** Melvin and Howard
W **Movie:** Take Off

12:10
H **Movie:** The Funhouse

12:30
2 The Saint
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek

1:00
5 Rat Patrol

1:10
7 **Movie:** Never Too Late (1965). Connie Stevens, Maureen O'Sullivan.

1:30
4 Here's Lucy
5 Super Pay Cards
11 News

1:45
H **Movie:** Zulu Dawn
S **Movie:** Days of Fury

1:50
2 **Movie:** Mr. Inside/ Mr. Outside (1973). Hal Linden, Tony LoBianco.

2:00
4 Mary Tyler Moore
5 **Movie:** Dead of Night (1945). Mervyn Johns, Michael Redgrave.
9 Joe Franklin
11 **Movie:** Konga (1961). Michael Gough, Margo Conrad.

2:30
4 Millionaire

3:00
9 **Movie:** The Glass Web (1954). Edward G. Robinson, John Forsythe.

3:15
7 News

3:19
2 Leave It to the Women

3:30
S Atlanta Big Laugh Off

3:45
H The Last Awards Show

3:49
2 **Movie:** Man from God's Country (1958). George Montgomery, Susan Cummings.

4:00
11 Abbott and Costello

4:30
9 Let's Make a Deal
11 Hazel
S **Movie:** Hot T-Shirts

4:45
H **Movie:** Scanners

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Feb. 12

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Bernstein/Beethoven
31 Brooklyn Magazine
H Hunter's Gold

6:30
11 Laverne and Shirley
13 N.J. Nightly News
31 Voice of Democracy
S San Francisco Big Laff Off

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Old Houseworks
31 From Jumpstreet
H Hans Brinker or the Silver Skates
U **Movie:** Day for Night

7:30
2 In Search of. . . The Ultimate Disaster
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Say Brother National

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 **Soccer:** Cosmos vs. Tampa
11 **Movie:** Breakheart Pass (1976). Charles Bronson, Ben Johnson.
13 Washington Week in Review
21 L.I. Newsview
31 Black Stream
H **Movie:** Honeysuckle Rose
S Bon Voyage, Charlie Brown
W **Movie:** Raging Bull

8:30
5 Carol Burnett
7 Bosom Buddies
13 Wall $treet Week
21 Nightly Business Report

9:00
2 Dallas
4 McClain's Law
5 Merv Show
7 Ripley's Believe It or Not!
13 Creativity with Bill Moyers
21 **Movie:** Lillian Russell (1940).
31 Live from Lincoln Center: An Evening with Itzhak Perlman and the New York Philharmonic
U **Movie:** Roller Boogie

9:30
13 Inside Story
31 Camera Three
S Jonathan Winters

10:00
2 Falcon Crest
4 Cassie & Co.
5 11 News
7 Strike Force
9 N.Y. Report
13 Fundi: The Story of Ella Baker
31 Great Vibes! Lionel Hampton and Friends

10:15
H Up to Now
S **Movie:** Gemini
W Paul McCartney Rock Show

10:30
9 Newark and Reality
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
H **Movie:** The Idolmaker
U **Movie:** Kung Fu Executioner

11:30
2 **TV Movie:** Act of Violence (1979). Elizabeth Montgomery.
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Rich and Strange (1932). Henry Kendall, Joan Barry.
21 Captioned ABC News

12 **MIDNIGHT**
7 Fridays
9 **Movie:** Young Mr. Lincoln (1939). Henry Fonda, Alice Brady. John Ford's classic bio-drama of the great President.
21 PBS Latenight
S Bizarre

12:15
W **Movie:** French Woman

12:30
4 SCTV Network
5 America's Top Ten
11 Star Trek
S **Movie:** Back Roads

1:00
5 Sha Na Na
H Sex is a Three-Letter Word
U **Movie:** 2069-A Sex Odyssey

1:30
7 **Movie:** The Last Picture Show (1971). Timothy Bottoms, Jeff Bridges.
11 News
H **Movie:** Carny

1:50
2 **Movie:** Sweet Charity (1969). Shirley MacLaine, Sammy Davis Jr.

2:00
4 Mary Tyler Moore
5 **Movie:** The Brain (1969). David Niven, Jean-Paul Belmondo, Eli Wallach. Train robbery comedy with colorful bits.
9 Joe Franklin
11 **Movie:** Circus of Fear (1966). Christopher Lee, Leo Genn.

2:10
S **Movie:** Dona Flor and Her Two Husbands

2:30
4 Millionaire

3:00
9 **Movie:** Golden Idol

SOLUTIONS TO LAST WEEK'S PUZZLES

T	H	O	U	G	H	T		S	A	C	R	I	S	T
A		U		R		H		U		A		D		R
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TELEVISION

(1954). Johnny Sheffield, Anne Kimball.

3:20
H **Movie:** Papillon

3:35
7 News

4:00
11 Abbott and Costello
S **Movie:** Gemini

4:10
H **Movie:** Modern Romance

4:30
9 Let's Make a Deal
11 Hazel

4:33
2 Leave It to the Women

5:00
11 *Best of Groucho*

5:30
5 Underdog
9 **Movie:** I Married a Monster From Outer Space (1958). Tom Tryon, Gloria Talbott.
11 Biography

Mon., Feb. 15

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 I Wonder Who's Kissing Her Now
31 All About TV
H **Movie:** Little Boy Lost

6:30
11 Barney Miller
13 N.J. News
31 Voice of Democracy

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Woodwright's Shop
31 Rebop

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 When Havoc Struck
9 Entertainment *Tonight*
11 News
13 MacNeil/Lehrer Report
21 Over Easy.
31 Carmen McRae in Concert at the Palace
S Laff-a-Thon

8:00
2 Mr. Merlin
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 **Special:** Hollywood, the Silent Years.
11 **Movie:** Pearl (1978). Robert Wagner, Angie Dickinson. Part I. Pearl Harbor drama.
13 *Great Performances:* Brideshead Revisited
21 L.I. Newsview
H **Movie:** Scanners
S National Finals of 1981 Big Laff Off
W **Movie:** Soft Skin

8:30
2 Private Benjamin
5 Carol Burnett
21 Nightly Business Report
31 Afro-American Perspectives

9:00
2 M*A*S*H
5 Merv Show
7 **Movie:** The Jerk (1979). Steve Martin, Bernadette Peters.
9 **Movie:** Singin' in the Rain (1952). Gene Kelly, Cyd Charisse.
13 Bernstein/Beethoven
21 Life on Earth
31 Humanities Through the Arts
U **Movie:** *Roller Boogie*

9:30
2 House Calls
4 Johnny Goes Home
31 The American Story
S **Movie:** Raging Bull

10:00
2 Lou Grant
5 11 News
13 Voyage of Charles Darwin
21 Bill Moyers
31 Japan: Living/ Changing Tradition
H **Boxing:** Sugar Ray Leonard vs. Bruce Finch
W **Movie:** 400 Blows

10:30
11 News
21 Fast Forward II
31 Understanding Human Behavior

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 To be announced
31 Humanities Through the Arts
U **Movie:** Don't Answer The Phone

11:30
2 Quincy
4 Best of Carson
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 U.S. Chronicles.
21 Captioned News
31 The American Story
H **Movie:** Raging Bull

11:45
S **Movie:** Back Roads
W **Movie:** Jules and Jim

12 MIDNIGHT
7 **TV Movie:** Valentine (1979). Jack Albertson, Mary Martin.
9 **Movie:** Winchester '73 (1950). James Stewart, Shelley Winters.
13 Kup's Show
21 PBS Latenight
31 Japan: Living/ Changing Tradition

12:30
2 Columbo
4 Late Night with David Letterman
5 Hogan's Heroes
11 **Basketball:** St. John's Univ. vs. Providence College
31 *Understanding* Human Behavior

1:20
S **Movie:** Dona Flor and Her Two Husbands

1:30
4 Here's Lucy
5 Love American Style

1:40
H The Last Awards Show

1:45
S **Movie:** Fatso

2:00
4 Mary Tyler Moore
5 Best of Midday
9 Joe Franklin

2:15
7 **Movie:** Kings of the Sun (1963). Yul Brynner, George Chakiris.

2:18
2 **Movie:** The Adventurers (1970). Ernest Borgnine, Candice Bergen.

2:30
4 Millionaire
5 Off the Set
11 News

2:40
H **Movie:** Escape form Alcatraz

3:00
9 **Movie:** Hell in Korea (1956). Ronald Lewis, Stephen Boyd.
11 Life of Riley

3:30
11 Family Affair
S **Movie:** *Raging* Bull

4:00
11 Hazel

4:20
7 News

4:30
9 Let's Make a Deal
11 Abbott and Costello

4:35
H **Movie:** Carny

5:00
11 Biography

5:06
2 Leave It to the Women

5:30
11 Focus: N.J.

5:45
S Jonathan Winters

Tue., Feb. 16

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11
13 Dick Cavett
21 Life on Earth
31 Women: NY Edition
H Goofing Around with Donald Duck
S **Movie:** Blow Up

6:30
11 Barney Miller
13 N.J. News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Victory Garden
31 Watch Your Mouth
H Time Was. . . The '30s

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Presumed Innocent: An Inside Look at Rikers Island

8:00
2 **Special:** The Wall. Starring Tom Conti, Eli Wallach, Rachel Roberts.
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Movie:** Swiss Conspiracy (1977). David Janssen, John Ireland.
11 **Movie:** Pearl (1978). Part II. (See Feb. 15, 8 p.m.)
13 *Life on Earth*
21 L.I. Newsview
H Up to Now
S **Movie:** Popeye
W **Movie:** The Black Hole

8:30
5 Carol Burnett
7 Laverne & Shirley
21 Nightly Business Report
31 Tony Brown's Journal

9:00
4 Bret Maverick
5 Merv Show
7 Three's Company
13 American Playhouse: Sense of Humor
21 Masterpiece Theatre: The Flame Trees of Thika
31 It's Everybody's Business
H **Movie:** Holy Terror
U **Movie:** Scanners

9:30
7 Too Close for Comfort
31 Contemporary Health Issues

9:45
W **Movie:** Raging Bull

10:00
4 Flamingo Road
5 11 News
7 Hart to Hart
9 Newark and Reality
13 Previn and the Pittsburgh
21 Vietnam Veterans and Vietnam
31 American Government Survey
S **Movie:** Catherine and Company

10:30
9 Apple Polishers
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
H **Movie:** The Idolmaker
U **Movie:** A Sex Odyssey

11:30
2 Alice
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Sullivan's Travels (1941). Joel McCrea, Veronica Lake.
21 Captioned ABC News
31 American Government Survey
S **Movie:** Fatso

12 MIDNIGHT
2 WKRP in Cincinnati
7 Fantasy Island
9 Racing from Yonkers
21 PBS Latenight
W **Movie:** Take Off

12:30
2 McCloud
4 Late Night with David Letterman
5 Hogan's Heroes
9 **Movie:** He Walked by Night (1948). Richard Basehart, Scott Brady.
11 Star Trek

1:00
5 Rat Patrol
H An Evening at the Moulin Rouge

1:10
7 **Movie:** Rampage (1963). Robert Mitchum, Elsa Martinelli.

1:15
S **Movie:** Altered States

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** Nightmare in the Sun (1965). John Derek, Aldo Ray, Ursula Andress.
9 Joe Franklin
11 **Movie:** Blindfold (1966). Rock Hudson, Claudia Cardinale.
H **Movie:** Holy Terror

2:23
2 **Movie:** Barefoot in the Park (1967). Robert Redford, Jane Fonda, Charles Boyer.

2:30
4 Millionaire

3:00
7 News
9 **Movie:** Hitler's Children (1943). Kent Smith, Tim Holt.
S Showtime

3:30
S Catherine and Company

4:00
11 Abbott and Costello
H **Movie:** Popeye

4:30
2 Leave It to the Women
9 Let's Make a Deal
11 Abbott and Costello

4:55
S **Movie:** Fatso

5:00
11 Biography

5:30
11 Focus: N.J.

WEEKEND, Feb. 13-14

Sat., Feb. 13

6:00
5 Patterns for Living
11 Barbapapa
H **Movie:** The Black Hole
S **Movie:** Back Roads

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Magilla Gorilla

7:00
2 Patchwork Family
4 A Better Way
5 Insight
7 Davey and Goliath
9 News
11 Tom and Jerry
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** Phantom of the Rue Morgue (1954). Karl Malden, Claude Dauphin.
7 Superfriends
9 Christopher Closeup
11 Flipper
31 Carrascolendas
H **Movie:** Inglorious Bastards
S **Movie:** Fatso

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
11 Gentle Ben
31 Villa Alegre

9:00
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes and the Voice of Terror (1942). Basil Rathbone, Nigel Bruce.
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H Decoys: Police Under Cover
S **Movie:** Salem's Lot

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/Thundarr
9 **Movie:** Kiss the Girls and Make Them Die (1967). Michael Connors, Dorothy Provine.
11 Hee Haw
13 21 Humanities Through the Arts
31 American Indian Artists
H **Movie:** The Way We Were

11:30
2 Blackstar

12 **NOON**
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 World of Survival
13 Open Mind
21 Motor Week
31 The American Story
S **Movie:** That Forsyte Woman

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
11 Comedy Shop
13 Presente
21 Woodwright's Shop
31 The American Story

1:00
2 Fat Albert
4 **College Basketball:** Villanova vs. St. John
5 Sha Na Na
9 **Movie:** Touch of Evil (1958). Charlton Heston, Janet Leigh, Orson Welles, Marlene Dietrich. Welles's stylish mystery melodrama about a fascist cop on the Mexican border.
11 The Legend of King Arthur
13 Checking It Out
21 Sports America
31 Japan: Living/Changing Tradition
H **Movie:** The Evictors

1:30
2 30 Minutes
5 Brady Bunch
7 We're Movin
11 Comedy Shop
13 Were You There

2:00
2 Kidsworld
5 Big Valley
7 News Conference
11 **Movie:** Blondie's Secret (1948). Penny Singleton, Arthur Lake.
13 Live from Lincoln Center: Itzhak Perlman and the New York Philharmonic
21 **Tennis:** U.S. Pro Indoor Championships
31 Understanding Human Behavior
S **Movie:** Ask Any Girl

2:30
2 Public Hearing
7 Sugar Ray Leonard's Golden Gloves
H **Movie:** The Competition

3:00
2 TV **Movie:** The Silence (1975). Richard Thomas, Cliff Gorman.
4 **College Basketball:** Virginia vs. Clemson
5 **Movie:** Satan's Cheerleaders. John Ireland, Yvonne de Carlo.
9 **Movie:** Tobruk (1967). Rock Hudson, George Peppard.
31 It's Everybody's Business

3:30
7 Professional Bowlers Tour
11 Happy Days Again

4:00
11 Sanford and Son
13 American Any Friend of Nicholas Nickleby's Is a Friend of Mine Time?
21 Magic of Oil Painting
31 Contemporary Health Issues
S **Movie:** Salem's Lot

4:30
2 Sports Special
11 Rhoda
21 Antiques XI

5:00
4 **Golf:** Hawaiian Open
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey
H **Movie:** The Black Hole
W **Hockey:** Flyers vs. Islanders

5:30
13 New York & Co.
21 Quilting

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
S **Movie:** Hawk, the Slayer

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 6 Million Dollar Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 To be announced
H Women's Gymnastics

7:30
2 Two on the Town
4 Look at Us
7 Storm Field's Your Body, Your Health
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany

8:00
2 Walt Disney
4 One of the Boys
5 **Movie:** The Thin Man (1934). William Powell, Myrna Loy, Maureen O'Sullivan.
7 King's Crossing
9 **Hockey:** Rangers vs. Hartford
13 I Remember Harlem
21 All Creatures Great and Small
31 The Cruz Brothers and Miss Malloy
H **Movie:** The Way We Were
S **Movie:** Popeye
W **Movie:** Sphinx

8:30
4 Harper Valley
11 Tales of the Unexpected

9:00
2 **Movie:** The Parent Trap (1961). Hayley Mills, Maureen O'Hara, Brian Keith.
4 Barbara Mandrell
7 Love Boat

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11 Rockford Files
13 **Movie:** Sullivan's Travels (See Tue., 11:30 p.m.).
21 I Wonder Who's Kissing Her Now
31 Brooklyn Magazine
U **Movie:** Don't Answer the Phone

9:30
31 N.Y.U. Broadcast Lab

10:00
4 Billy Crystal Comedy Hour
5 11 News
7 Fantasy Island
21 31 Great Performances: Brideshead Revisited
H **Movie:** Inglorious Bastards
S **Movie:** Galaxina
W **Movie:** Times Square

10:30
5 Black News
9 Apple Polishers
11 Focus: N.J.
13 Sneak Previews

11:00
2 4 7 News
5 **Movie:** Bob & Carol & Ted & Alice (1969). Natalie Wood, Robert Culp, Dyan Cannon, Elliott Gould. Terrific sixties sex comedy by Paul Mazursky.
9 Paul Hogan
11 Flip Wilson
13 Sneak Previews
21 Shock of the New
U **Movie:** Scanners

11:15
7 News

11:30
2 News
4 Steve Martin's Twilight Theatre
9 Harness Racing from Yonkers
13 To the Manor Born
S Bizarre

11:45
2 Sportspeople
7 **Movie:** The Stonekiller (1973). Charles Bronson, Martin Balsam.
H **Movie:** The Competition

12 **MIDNIGHT**
2 **TV Movie:** The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette, Yvette Mimieux.
9 Championship Wrestling
11 Streets of San Francisco
13 Dick Cavett
S **Movie:** Caddyshack
W **Movie:** Maniac

12:30
13 Matinee at the Bijou

1:00
4 Kenny Everett Video
5 **Movie:** She's Working Her Way Through College (1952). Ronald Reagan, Virginia Mayo.
9 **Movie:** When Michael Calls (1971). Michael Douglas, Ben Gazzara, Elizabeth Ashley.
11 Twilight Zone
U **Movie:** Roller Boogie

1:30
4 Rock Concert
11 News

1:35
7 **Movie:** The Bait (1972). Donna Mills, Michael Constantine.

1:45
S **Movie:** Fatso

1:50
H The Great Pleasure Hunt

2:00
11 **Movie:** Castle of Evil (1966). Scott Brady, Virginia Mayo.

2:08
2 **Movie:** Love Story (1970). Ali MacGraw, Ryan O'Neal.

2:50
H **Movie:** Power Play

3:00
4 Mary Tyler Moore
9 **Movie:** Impulsion (1972). Alejandro Rey, Katherine Justice.

3:05
7 News

3:30
11 Best of Groucho
S **Movie:** Galaxina

4:00
11 Hazel

4:07
2 **Movie:** The Public Eye (1972). Mia Farrow, Topol.

4:30
11 Abbott and Costello

4:35
H **Movie:** Cheech and Chong's Next Movie

5:00
11 Best of Groucho
S Bizarre

5:30
9 The New Age: A Focus on the Older American
11 Biography
S **Movie:** Popeye

Sun., Feb. 14

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
4 Arts of Asia
5 Time for Timothy
7 News
11 Christopher Closeup
H **Movie:** The Man Who Saw Tomorrow

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is the Life
9 Viewpoint on Nutrition
S Corletto and Son

8:00
2 Marlo and the Magic Movie Machine
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street
H **Movie:** Fort Apache, the Bronx
S **Movie:** Grandizer

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 American Government Survey

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall $treet Week

10:00
4 Positively Black
5 Woody and Friends
7 Wildlife Adventure
9 Mass
11 Dr. Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
H Video Jukebox
S **Movie:** Look Back in Anger

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Tom and Jerry
H **Movie:** All Screwd Up

11:00
2 For Our Times
4 First Estate
5 **Movie:** Godzilla on Monster Island (1977). Japanese cheapie sci-fi horror.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Buck Privates Come Home (1947). Bud Abbott, Lou Costello.
13 Great Decisions '82

12 **NOON**
2 Daytona 500
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior
S **Movie:** Somewhere in Time

12:30
4 Meet the Press
5 **Movie:** The Crimson Pirate (1952). Burt Lancaster, Nick Cravat.
7 Directions
21 Old Houseworks
H Liza Minnelli

1:00
4 College Basketball
7 Like It Is with Gil Noble
9 **Movie:** The Miracle Worker (1962). Anne Bancroft, Patty Duke.
11 **Movie:** The War of the Worlds (1953). Gene Barry, Ann Robinson.
13 Bernstein/Beethoven
21 Washington Mainstream
31 Japan: Living/Changing Tradition

1:30
21 Inside Albany

2:00
7 Sportsbeat
13 Great Performances: Brideshead Revisited
21 **Tennis:** U.S. National Indoor Championships
31 American Story
H **Movie:** The Elephant Man
S **Movie:** Lolita

2:30
5 **Movie:** Rio Lobo (1970). John Wayne, Jorge Rivero, Jennifer O'Neill.
7 Superstars

2:45
11 **Movie:** Gator (1976). Burt Reynolds, Lauren Hutton.

3:00
4 Sports World
9 **Soccer:** Arrows vs. Memphis
13 To be announced
31 Humanities Through the Arts

3:30
7 U.S.A. vs. the World in Olympic Sports

3:45
2 NBA on CBS

4:00
13 Oye Willie
21 Matinee at the Bijou
31 Washington Week in Review

4:30
4 **Golf:** Hawaiian Open
7 Wide World of Sports
13 Tony Brown's Journal
31 Wall $treet Week
H **Movie:** The Jazz Singer
S **Movie:** Look Back in Anger

5:00
5 Starsky & Hutch
9 Nancy Drew
13 Creativity with Bill Moyers
31 Bernstein/Beethoven
W **Movie:** Popeye

5:15
11 **Movie:** That's Entertainment (1974). Compilation of scenes from great Hollywood musicals.

5:30
21 Sneak Previews

6:00
2 4 7 News
5 **Movie:** Little Ladies of the Night (1976). David Soul, Lou Gossett.
9 Persuaders
21 **Basketball**
31 All About TV

6:30
2 4 7 News
13 Life on Earth
31 World Chronicle
H **Movie:** The Man Who Saw Tomorrow
S Bon Voyage, Charlie Brown

7:00
2 60 Minutes
4 Doug Henning's World of Magic
7 Code Red
9 Entertainment This Week
31 Swingin' the Blues
W Joni Mitchell

7:30
13 Fast Forward
21 Checking It Out
31 Tony Brown's Journal

8:00
2 **Movie:** Rocky II (1979). Sylvester Stallone, Talia Shire.
4 CHiPs
5 **Special:** The Best of Friends. Starring Carol Lynley, Peter Graves.
7 **Movie:** Smokey and the Bandit (1977). Burt Reynolds, Sally Field.
9 Straight Talk
11 Rockford Files
13 Nova
21 *Bernstein/Beethoven*
31 Great Vibes! Lionel Hampton and Friends
H **Movie:** Fort Apache, the Bronx
S **Movie:** The Way We Were
W **Movie:** Tess

9:00
4 **TV Movie:** Going in Style (1979). George Burns, Art Carney.
5 **Special:** America's Top Ten Book of Love
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika
21 **Movie:** Gung Ho (1944).
31 Sharing the Dream: Toni Cade Bambara
U **Movie:** Eyes of a Stranger
W **Movie:** It's My Turn

9:20
31 Boogie Woogie Dream

9:30
9 World Tomorrow
31 Black Stream

10:00
5 11 News
7 Today's FBI
9 Jimmy Swaggart
13 Not the Nine O'Clock News
31 I Remember Harlem
H **Movie:** The Funhouse
S **Movie:** Somewhere in Time

10:30
2 Alice
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
21 Tom Cottle Show

11:00
2 4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 Non Fiction Television
21 Ramblin'
U **Movie:** Roller Boogie

11:15
2 7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:35
H **Movie:** Modern Romance

11:45
2 Sports Update
4 **TV Movie:** The Munster's Revenge. Fred Gwynne, Yvonne DeCarlo.
7 Eyewitness Sports Special
S **Movie:** The Stud

12 **MIDNIGHT**
2 Barnaby Jones
7 **Movie:** The St. Valentine's Day Massacre (1967). Jason Robards, George Segal.
13 Carmen McRae in Concert at the Palace

12:30
9 **Movie:** Rider on the Rain (1970). Charles Bronson, Marlene Jobert.
11 Rookies

12:45
W Hammer House

1:00
2 News

1:07
2 **Movie:** Short Stories of Love (1974). Bill Bixby, Julie Sommars.

1:10
H **Movie:** Friday the 13th

1:15
S **Movie:** Hot T-Shirts

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
7 **Movie:** The Rise and Fall of Legs Diamond (1960). Ray Danton, Karen Steele.
11 It's Your Business

2:15
4 Visiones
7 **Movie:** Scream and Scream Again (1970). Vincent Price, Christopher Lee.

2:30
11 **Movie:** Moment to Moment (1966). Jean Seberg, Honor Blackman.

2:45
4 First Estate
H **Movie:** All Night Long

3:00
9 **Movie:** The Family (1973). Telly Savalas, Charles Bronson. Silly revenge drama.

3:03
2 Public Hearing

3:30
S **Movie:** The Way We Were

3:33
2 **Movie:** The Original Dragnet (1953). Jack Webb, Richard Boone.

4:05
7 News

4:15
H **Movie:** Fort Apache, the Bronx

4:30
11 Hazel

5:00
11 Biography

5:30
9 Morning Stretch
11 A Message From Garcia

RADIO HIGHLIGHTS

Wed., Feb. 10

2:06/WQXR-AM/FM—Haydn: Mass in B-Flat "Theresienmesse." **Hanson:** Sym #2.

3:00/WNCN—Mozart: Divertimento in B-Flat: Larghetto & Allegro (Bream).

WNYC—Bliss: Morning Heroes.

4:00/WNCN—Villa-Lobos: Qt #17 (Brazilian String Qt).

6:00/WNCN—Lully: Le Triomphe de l'Amour: Ballet Suite (Beaucamp).

6:30/WNYC—Schubert: Sym #6 in C (Kertesz). Bruckner: Sym #6 (Stein).

7:00/WNCN—Beethoven: Fidelio, Op. 72: Abscheulicher! (Price/Cleva).

8:00/WNYC—Foerster: Cyrano de Bergerac Suite (Smetacek). **Janacek:** Glagolithic Mass (Ancerl).

8:06/WQXR-AM/FM—Brahms: Piano Cto #1 in d (Rubinstein/Leinsdorf).

9:00/WNCN—Poulenc: Chemins de l'amour (Ameling, Baldwin).

10:00/WNCN—Gould: Interplay (Wayenberg/Macal).

11:00/WNCN—Schubert: Rondo brillant for Violin & Piano in b, Op. 70 (Schneider, P. Serkin).

Thu., Feb. 11

2:06/WQXR-AM/FM—Sibelius: Sym #2 in D. **Beethoven:** Piano Cto #2 in B-Flat.

3:00/WNCN—Chausson: Poems for Violin & Orch, Op. 25 (Perlman/Martinon).

WNYC—Bizet: Carmen (Destinn).

4:00/WNCN—Cimarosa: Flute Qt #1 in D (Amphion Qt of Belgium).

5:00/WNCN—J. Strauss Jr.: Tritsch-Tratsch Polka, Op. 214 (Bohm).

6:00/WNCN—Leclair: Oboe & Strings Cto in C (Hollinger/Milhaud).

6:30/WNYC—Prokofiev: Sym #4 (Rozhdestvensky)

7:00/WNCN—Scriabin: Guirlandes, Op. 73, #1 (Somer).

8:00/WNCN—Purcell: Airs & Duets (Dooley, Crook).

WNYC—Dvorak: "Bagatelles" for 2 Violins, Cello & Harmonium, Op. 47 (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Kalinnikov: Sym #1 in g (Kondrashin).

10:00/WNCN—Rachmaninov: The Bells, Op. 35 (Previn).

11:00/WNYC—Saint-Saens: Bassoon & Piano Sonata (Hindell, Nygaard).

Fri., Feb. 12

2:06/WQXR-AM/FM—Mozart: Sym #38 in D. **Ravel:** Piano Cto in G.

3:00/WNCN—Rzewski: Winnsboro Cotton Mill Blues (Jacobs).

4:00/WNCN—Weber: Piano Sonata #1 in C, Op. 24 (Webster).

5:00/WNCN—Stravinsky: Song of the Nightingale (Maazel).

7:00/WNCN—Mussorgsky: Song of the Flea (Chaliapin).

7:30/WNYC—Rorem: Miss Julie (Leonard).

8:00/WNCN—D. Scarlatti: Harpsichord Sonatas (Fuller).

8:06/WQXR-AM/FM—Wagner: Ov & Venusberg Music from Tannhauser (Leinsdorf). **Honegger:** Cto da Camera (Shostac, Vogel/Schwarz).

9:00/WNCN—Lully: Air de Venus. **Bizet:** Douce mer; Les adieux de l'hostesse arabe (Martin, Ledit, Rouch). Recorded at the 92nd St. YM-YWHA.

11:00/WNCN—Janacek: Dumka for Violin & Piano (Suk, Panenka).

Sat., Feb. 13

10:00 a.m./WNCN—Corelli: Violin & Continuo Sonata in g, Op. 5, #5 (Jordy, Delvallee).

11:00 a.m./WNCN—Moszkowski: Spanish Dances, Op. 12 (Argenta).

12:00/WNCN—C. Stamitz: Flute Cto in G, Op. 29 (Galway/Prieur).

1:00/WNYC—Beethoven: Sym #8, Op. 93 (Leinsdorf).

WQXR-AM/FM—Bellini: Norma (Scotto, Troyanos, Domingo, Cheek/Levine). Live from the Metropolitan Opera.

3:00/WNCN—Ravel: Valses nobles et sentimentales (Argerich).

WNYC—Stone: Sukothai.

4:00/WNCN—Milhaud: Clarinet & Piano Sonatina (Drucker, Hambro).

6:30/WQXR-AM/FM—Bloch: Landscapes. **Busoni:** Sonatina #5.

7:00/WNCN—Brahms: Serious Songs, Op. 121 (A. Kipnis, Moore).

8:00/WNCN—Scarlatti: Madrigals (Jurgens).

9:00/WNCN—Revueltas: Sensemaya (Bernstein).

9:06/WQXR-AM/FM—Bartok: 2 Portraits; Cello Cto (Starker/von Dohnanyi).

10:30/WNYC—Grant Johannesen, pianist.

11:00/WNCN—Coleridge-Taylor: Clarinet Qnt (Kireilis, Lamont String Qt).

Sun., Feb. 14

9:06 a.m./WQXR-AM/FM—Taneyev: Cantata, John of Damascus, Op. 1.

10:00 a.m./WNCN—Albeniz: Guitar Works (Boyd).

11:00 a.m./WNCN—Dvorak: Piano Cto in g, Op. 33 (Frantz/Eschenbach).

12:00/WNYC—Renaissance Instrumental Music.

1:00/WNCN—Rochberg: Imago Mundi (Perlman/Solti).

2:00/WNYC—Matthews: Pastimes (Bolcom).

3:00/WNCN—Beethoven: Piano Sonata #26 in E-Flat, Op. 81a "Les Adieux" (Rogers).

3:06/WQXR-AM/FM—Tchaikovsky: Sym #4 (Kubelik).

4:00/WNYC—Robert Cohen, cellist & John van Buskirk, pianist.

5:00/WNCN—J. Strauss Jr.: Die Fledermaus, Op. 362: Ov (Rudolf).

5:06/WQXR-AM/FM—Marilyn Horne, mezzo-soprano.

6:00/WNCN—Godowsky: Studies on Chopin Etudes (Saperton).

WNYC—Frick Collection Concert (Duessing, Ohlssohn).

7:00/WNCN—Lully: Alceste (Palmer, Brewer, Egmond/Malgoire).

7:06/WQXR-AM/FM—James Galway, flutist.

8:00/WNYC—Martino: Fantasies & Impromptus (Heifetz).

8:06/WQXR-AM/FM—R. Strauss: Der Rosenkavalier: Act III.

11:30/WNYC—Johnston: String Qt #2 (Composers).

Mon., Feb. 15

2:06/WQXR-AM/FM—Schubert: Wanderer Fantasy.

3:00/WNCN—Schubert: Piano Sonata in e (Kempff).

WNYC—Charles Jones, composer.

4:00/WNCN—Telemann: Sonata for 2 Flutes in A, Op. 2, #5 (Debost, Galway).

5:00/WNCN—Various: Dance Music of 16th Century England (Jones Brass Ensemble).

6:00/WNCN—Chopin: Tarantelle in A-Flat, Op. 43 (Cziffra).

6:30/WNYC—Gershwin: Songbook (Bolcom). **Joplin:** Treemonisha, Act I (Schuller).

7:00/WNCN—Praetorius: Suite of Dances (Greenberg).

8:00/WNCN—Ravel: Piano Cto in D for the Left Hand (Ciccolini/Martinon).

8:06/WQXR-AM/FM—Dvorak: Sym #6 in D, Op. 60 (Leinsdorf).

9:00/WNCN—Bartok: Qt #1, Op. 7; Qt #4 (Weilerstein, Salaff, Arad, Katz). Recorded at the 92nd St. YM-YWHA.

WNYC—Bernstein/Beethoven: Leonore Ov #3 & Sym #4 (Bernstein). Simulcast with WNET/13.

9:06/WQXR-AM/FM—Koussevitzky: Cto for Doublebass; Bartok: Cto for Orch (Barker/Ozawa).

10:00/WNYC—Bernstein: Chichester Psalms (Bernstein); Ov to Candide (Fiedler).

11:00/WNCN—Tailleferre: Pastorale (Hoover).

WNYC—Fine: String Qt (Juilliard).

Tue., Feb. 16

3:00/WNCN—Mozart: Country Dances in B-Flat (Salzburg Mozart Players).

WNYC—New American Music: Compositions by **Steve Reich, John Adams & Ingram Marshall.**

3:06/WQXR-AM/FM—Lalo: Symphonie Espagnole, Op. 21. **Cherubini:** Sym in D.

4:00/WNCN—Ravel: Bolero (Ozawa).

5:00/WNCN—Honegger: Sym #3 "Liturgique" (Ansermet).

6:00/WNCN—Chopin: Preludes, Op. 28 (Perahia).

6:30/WNYC—Scott: Piano Rags (Bolcom).

7:00/WNCN—Corigliano: Violin & Piano Sonata (Sr. Corigliano, Votapek).

8:00/WNCN—Albinoni: Flute & Harpsichord Sonata in a, Op. 6, #6 (Duschenes, Jones).

8:06/WQXR-AM/FM—Reinecke: Flute Cto in D, OP. 283 (Galway/Iwaki).

8:30/WNYC—International American Music Competition for Pianists. Stephen Drury, pianist. **Ruggles:** Evocation. **Karchin:** Fantasy II. **Glass:** Modern Love Waltz.

9:00/WNCN—1981 Salzburg Festival.

9:06/WQXR-AM/FM—Hall of Fame: Treasures from the WQXR Library.

11:00/WNCN—Bach: Suite for Cello Solo #2 in d (Harnoncourt).

WNYC—Philip Glass Ensemble: Music in 12 Parts. Parts 1-3.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. **(M-E)** AE, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spareribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. **(M)** AE, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: lobster chowder, crisp roast duckling with pink grapefruit, lime chiffon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M)** **Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WASHINGTON STREET CAFE—433 Washington St., at Vestry, 925-5119. Casual. American-Continental-Wine Bar. Spcls: fish daily, fresh pasta. Res. sug. L Mon.-Fri. noon-6. D Sun.-Thurs. 6-2, Fri.-Sat. to 4. Br Sun. noon-6. **(M)** AE, MC, V.

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WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

DA SILVANO—260 6th Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican-Spanish. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

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VILLAGE GARDEN—49 Charles St., at W. 4th St., 242-2155. Casual. Japanese-American. Spcls: sushi, komochi-tai steak à la Garden. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exo-

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chiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** No Credit Cards.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/ 475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Fri. & Sat. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

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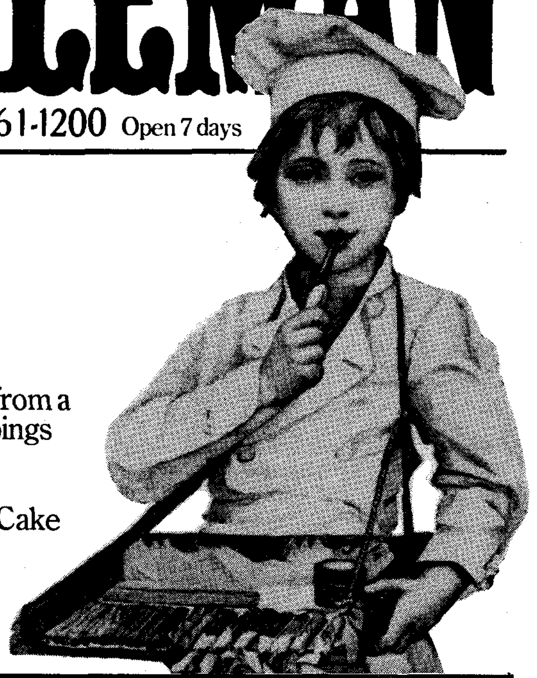

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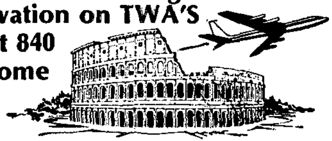

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RESTAURANT DIRECTORY

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. *Northern Italian. Spcl: hot antipasto. Res. nec.* Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin - Hunan - Cantonese - Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. evenings. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MCFEELY'S—565 W. 23rd St., 929-4432. Casual. *Continental-American. Spcls: steak au poivre, blue*fish, schnitzel. Res. sug. D daily 5-midnight. Pianist Tues.-Sun. 9-1 a.m. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** *Turn-of-century dining room.* Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 *Ave. of the Americas*, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-*Thurs.* 5:30-11, *Fri.-Sat. to midnight.* Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. *Free D parking Mon.-Sat. 5-midnight.* **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri *noon-4 a.m., Sat & Sun from 5.* **(M)** AE, DC, MC, V.

RESTAURANT DIRECTORY

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D daily 6-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini

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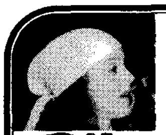

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SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. *Casual. Szechuan. Spcls: Chengdu style whole fish,* Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-*to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11,* Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** *Dress opt.* British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or *S to 11:45* p.m. *Cocktails noon-11:45.* **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinère, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. *D Mon. 4-8, Tues.-Sat. 4-midnight.* Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B *Mon.-Sat.* 7-10:30. Br *Sun.* 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DOSANKO—123 W. 49th St., 245-4090. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

***FOOD AMONG THE FLOWERS*—18 W. 56th St.,** 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. *Dress opt. French. Res. sug.* L *Mon.-Sat. noon*-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French Nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: wild game festival (thru 2/13), pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

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THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. **(I)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-2 a.m., Sun. 1 p.m.-2 a.m. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CZECHOSLOVAK PRAHA—1358 First Ave., at 73rd St., 988-3505. Casual. Czechoslovakian. Spcls: duck, goose. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 4-11, Sun. from noon. Parties up to 80. **(M)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, salad. Open daily 11:30 a.m. to legal closing. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: rack of lamb, roast pheasant Souvaroff, souffle au chocolat. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress *opt. American. Spcl: fresh fish. Res. nec.* Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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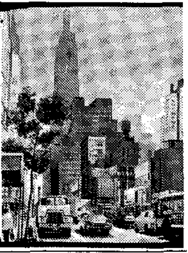

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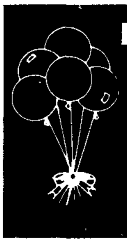

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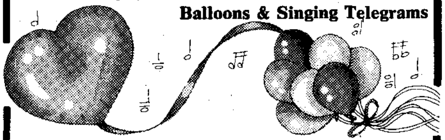

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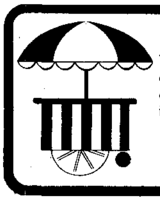

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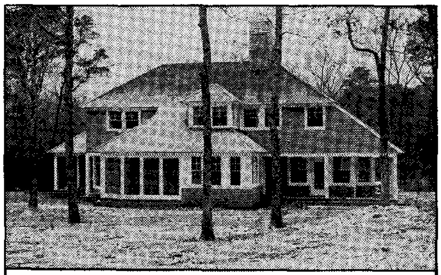

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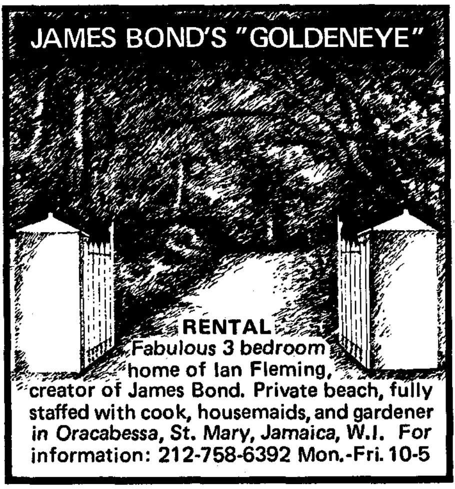

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Fabulous 3 bedroom home of Ian Fleming, creator of James Bond. Private beach, fully staffed with cook, housemaids, and gardener in Oracabessa, St. Mary, Jamaica, W.I. For information: 212-758-6392 Mon.-Fri. 10-5

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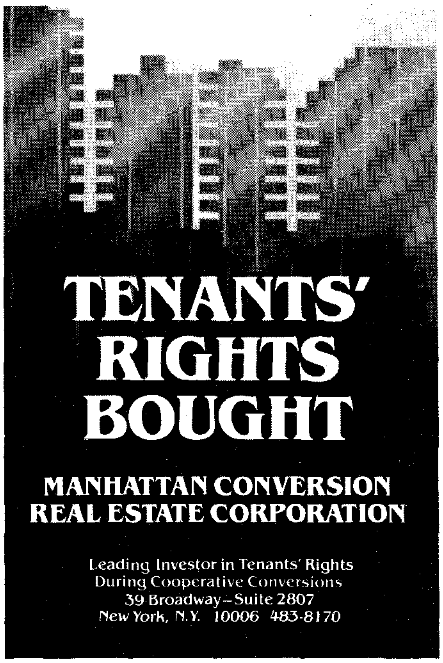

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- **... woodburning fireplaces**
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- **... 15' to 19' ceiling heights**
- **... indiv gas htg syst w/thermostats**
- **... 8' to 14' thermopane windows**
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$110,700 to $237,600
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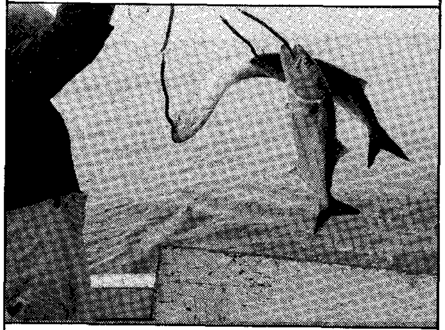
SUMMER BLUES



Sag Harbor-1 bdrm hideaway-season	$3650
WATER MILL PRIVACY, SUNSETS, POOL 5 months	$20,000
Wainscott-walk to Ocean-10 weeks	$10,000
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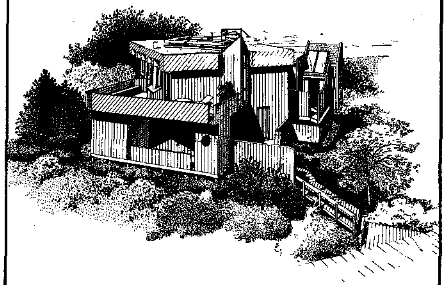
SALTAIRE, FIRE ISLAND



NEWLY COMPLETED YEAR ROUND ISLAND RETREAT

Private luxury, family comfort and gracious entertaining describe this multi-leveled, cedar and glass gem. The two story tiled entrance foyer leads to 2 bedrooms, convertible den/bedroom, bath and laundry. Master bedroom/spa wing with sky-roofed, vaulted ceiling, sunken whirlpool tub, steamroom, needle shower and more, accented with mirror, tile, cedar and glass. Living room 30 foot fireplaced glass wall overlooks the bay, complimented by high ceilings and library loft w/sliding ladder. Fully equipped gourmet island kitchen capped by a 4 foot square electrically operated skylight. Six deck areas offer privacy and incredible views of ocean, bay, Saltaire and Fire Island. Professionally decorated and furnished, ready for April occupancy. Bring only your bathing suit. Good financing available. Offered by Builder/Owner.

STEVEN B. FOX ASSOCIATES Inc.
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NYC Co-op Apt. Sutton Place Exclusive

SUPERB RIVER VIEWS WITH TERRACE

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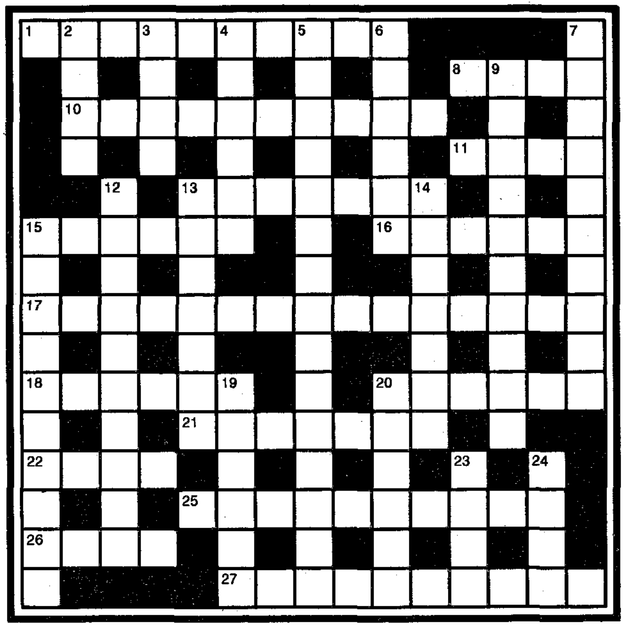
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Points in which I take pleasure are not the main illustrations. (10)
8 A beating would give this animal a sting. (4)
10 Flourishing when magician is set before us. (10)
11 Fruit which is to give the lead, we hear. (4)
13 Sign of Islam encountered round the new Iran. (7)
15 Deprived of woman the doctor would just have drink. (6)
16 The teacher interrupted by students’ lark is a terrifying creature. (6)
17 A strange case of rather wet prediction. (7, 8)
18 Plant a cross back in different soil. (6)
20 Flowers which are kept in the shops? (6)
21 Write back with music for a god. (7)
22 Formerly appearing in concert. (4)
25 Give party backing to transatlantic business in an architectural feature. (10)
26 To move quickly is the opposite of old-fashioned. (4)
27 No western leader not present throughout. (10)



Down

2 The devils in him psychiatrists expel. (4)
3 Love gives painful back. (4)
4 Harm by giving breathing space to a single politician. (6)
5 There’s no getting away from it, the tough and speedy get to the top. (4, 3, 4, 4)
6 Employed like this although pickled. (6)
7 Hates when a man is to be reformed. (10)
9 For example in a union loyalty is expected. (10)
12 Here is a girl in a car with a sign of injury. (10)
13 Lace provides me with decoration with unfinished connection. (7)
14 Attempts half the examination in the city. (7)
15 Welcome enquiry about acting method. (3, 2, 3, 2)
19 Notice about a man’s name forming an entry word. (6)
20 Running freely when not kept in the enclosure. (6)
23 Clean up the city. (4)
24 Animal is back in the grass. (4)

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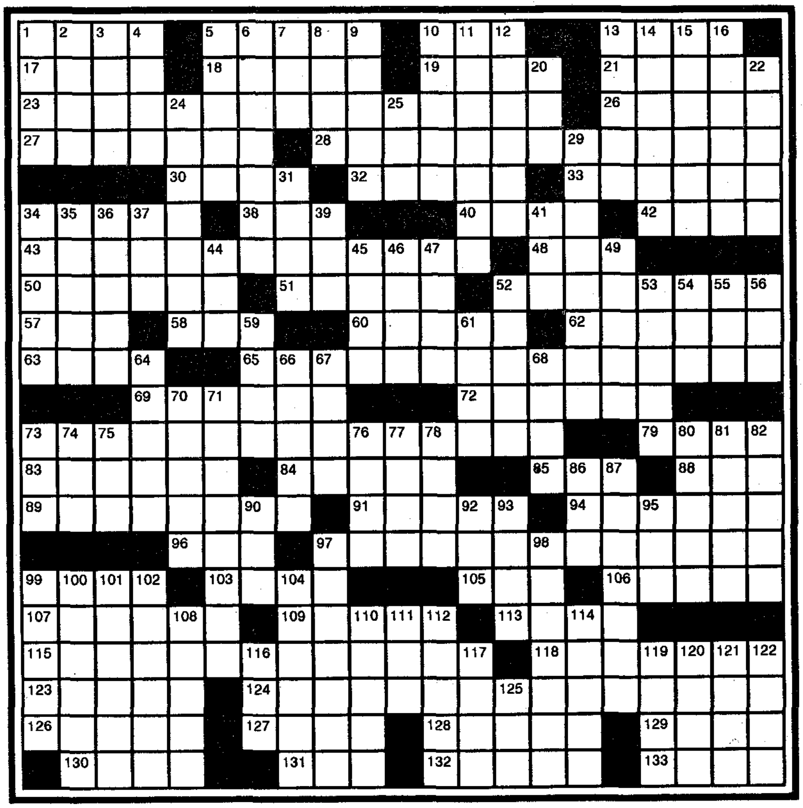
‘NEW YORKESE’: CUE CROSSWORD/By Maura B. Jacobson

Across

1 Skiing turn
5 Put in the attic
10 “You —— My Sunshine”
13 Writer Ben —— Williams
17 Angel’s prop
18 “Who touches —— of yon gray head. . .”
19 San —— (Italian resort)
21 Like some oak
23 A verse: I
26 Hot month in Rio
27 Ho Chi Minh’s land
28 Verse: II
30 Not colorful
32 Spokes
33 Ways with words
34 Chaliapin’s colleagues
38 Faculty org.
40 Enthusiasm
42 Vespiary
43 Verse: III
48 Stag-line members
50 Capital of Albania
51 Look after
52 Word on a big bulb
57 “Bali ——”
58 Seller’s come-ons
60 Man of parts
62 Milo and Tessie
63 “Piece of cake”
65 Verse: IV
69 Wild
72 Burdens
73 Verse: V
79 Maternal sheep
83 Oona, once
84 Statesman Root
85 Economic decline
88 Brazilian cuckoo
89 “I cannot ——”
91 Blitzen’s driver
94 Getting beaten
96 Pen point
97 Verse: VI
99 Jeanne ——
103 Kind of mug
105 “Sail —— Ship of State!”
106 Janis or Dinsmore
107 Noah’s landfall
109 Mermaid’s milieu
113 Chinese weight
115 Verse: VII
118 Adriatic port
123 Related on the mother’s side
124 Verse: VIII
126 “Bonjour Tristesse” author
127 Therefore: Fr.
128 Come to terms
129 Mongolian dry land
130 Transmitted
131 Simple sugar
132 Wampum
133 Burned up the road

Down

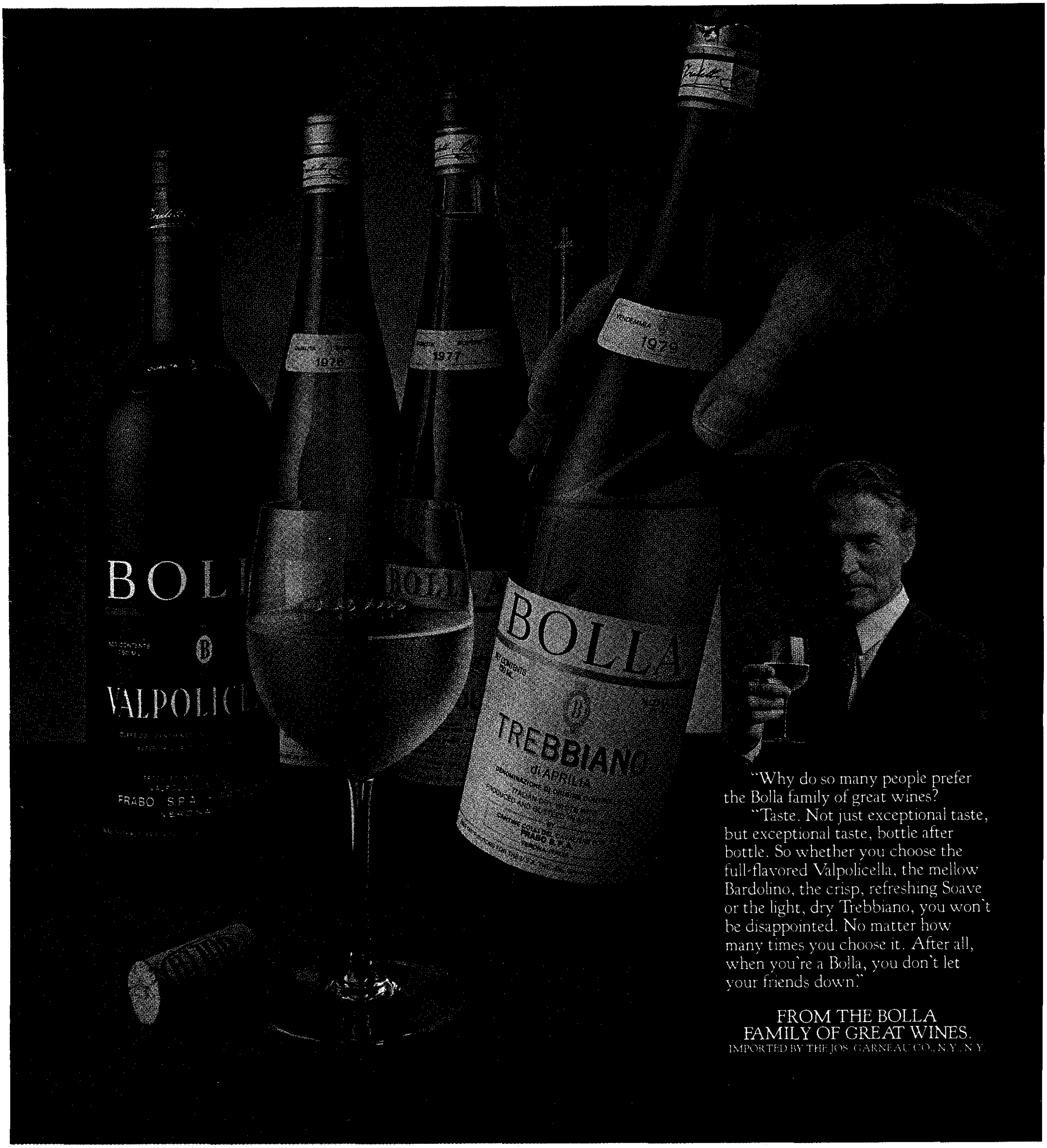
1 Mack’s weapon
2 French comic Jacques
3 Otherwise
4 Chinatown street
5 Philippine island
6 “—— Love” (1924 song)
7 Feedbag item
8 Mob scene
9 Box-score entry
10 Magyar chief
11 Get the idea
12 One of the Dionnes
13 Hebrew letters: var.
14 Ancient culture
15 Issue forth
16 Twilled worsteds
20 Natural mineral
22 Perform, Biblical style
24 Where the Wabash flows
25 Stowe girl
29 Dec. hearth dcor
31 Eleanor’s successor
34 Tub rituals
35 Kind of flu
36 Groove
37 —— Na Na
39 Inspire reverence
41 “—— my brother’s keeper?”
44 Polliwog, for short
45 Benefit from a cure
46 Do engraving
47 Newspaper sect.
49 Long time, ——
52 Swedish coin
53 “—— Life Is It Anyway?”
54 Flyer’s prefix
55 Child’s game
56 African-fly syllable
59 Traversed the pool
61 —— about (approximately)
64 Tutor’s client
66 Toastmaster
67 Faithful, formerly
68 Area and scatter
70 “The Informer”
71 “—— the Marines”
73 Scot’s “not in”
74 Single, to Simone
75 Electrical unit
76 Serbian city
77 Laotian’s neighbor
78 Muffins
80 Gamins
81 Blasé feeling
82 Hasso of Hollywood
86 The lot
87 Tapestry type
90 Nigerian native
92 Couple’s order
93 “—— Misbehavin’ ”
95 Salt, at Maxim’s
97 Financial bigwigs
98 Felt repugnance
99 Coolidge’s V.P.
100 Hippodromes
101 Devastate
102 Native of Iraklion
104 Goof
108 In re
110 Elicit
111 Go-between: abbr.
112 Mogul ruler
114 Extinct N.Y. Indians
116 Traipse
117 Plum variety
119 Nog ingredients
120 Way station
121 “I Want —— Happy”
122 Dramatist Bagnold
125 Spanish Mme.



Solutions to last week’s puzzles appear on page 106

"YOU CAN ALWAYS TRUST THE TASTE OF A BOLLA"

—Franco Bolla



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FRABO S.P.A.
VERONA
1976
1977
BOLLA
VENDEMMIA
1979
BOLLA
TREBBIANO
di APRILIA

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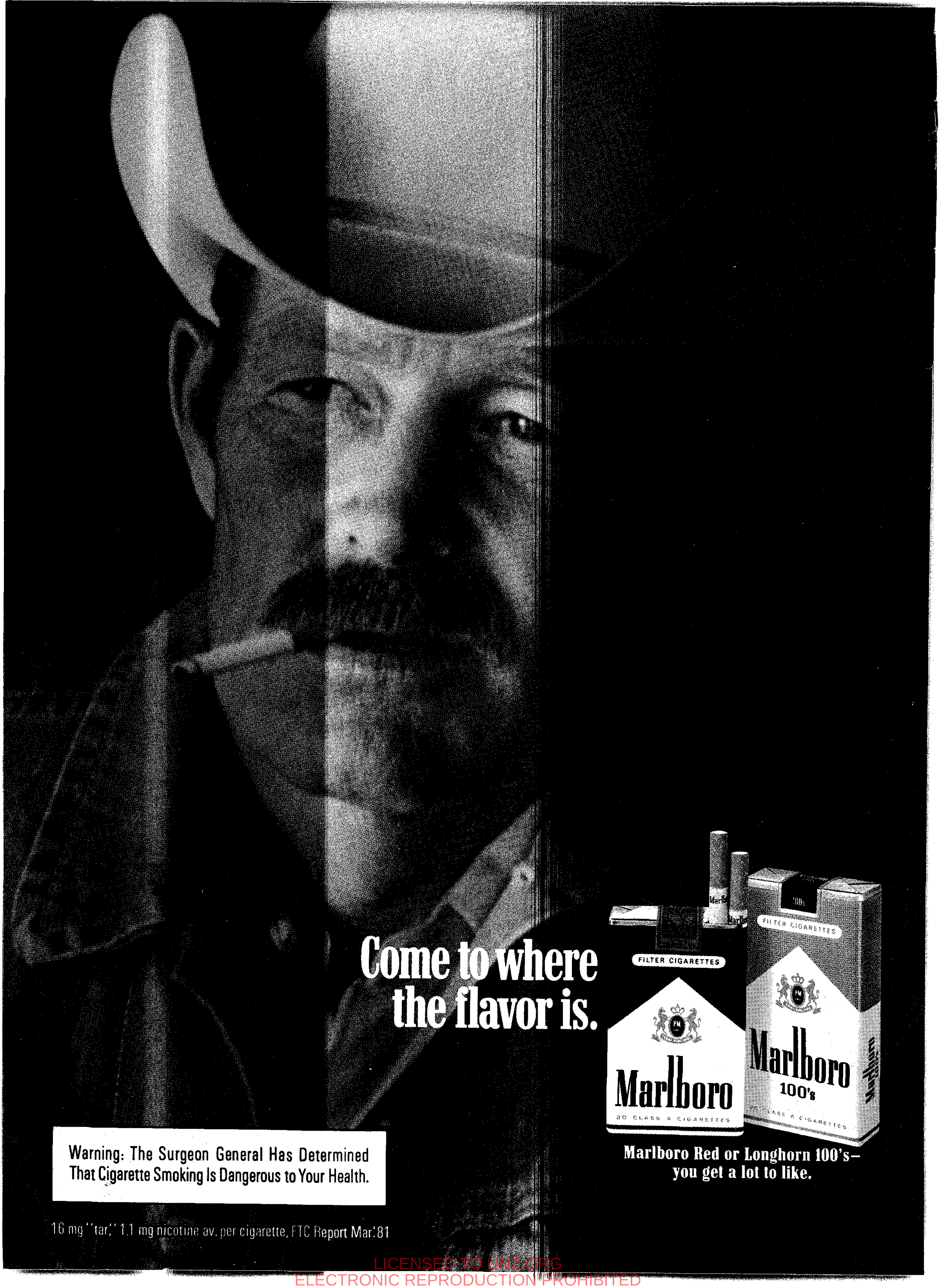
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Marlboro
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16 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'81